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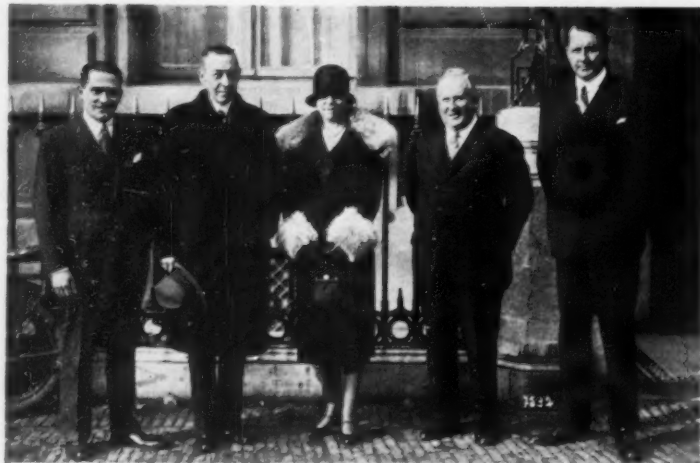
NEW YORK, THURSDAY, NOVEMBER 29, 1928

WHOLE NO. 2538



Apeda photo

Dan Beddoe



WITH RACHMANINOFF IN HOLLAND.

Left to right: Dr. G. de Koos, concert manager; Sergei Rachmaninoff and Mrs. Rachmaninoff; Leigh Ibbes, concert manager, and L. van Veen, representative of the Steinway House in The Hague, photographed while Rachmaninoff was on a concert tour of Holland.

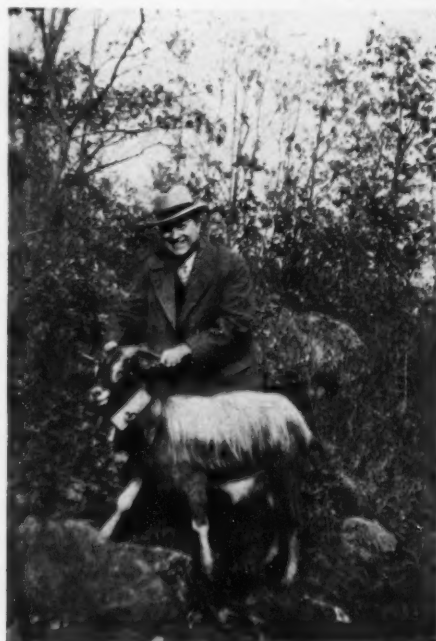


MARJORIE CANDEE, soprano, who has scored unusual success at her New York appearances both last year and this season. She will make an extended tour under the management of Harry and Arthur Culbertson. Miss Candee will appear throughout the Eastern states, including the Atlantic Seaboard States, and towards spring will make appearances in both the East and West in connection with her Garden Programs. Miss Candee makes a specialty of Garden Programs, which are winning favor with many concert givers throughout the country, as the bookings indicate. Miss Candee will appear in New York again next season. (M. Daniel photo)



RALPH ANGELL

opened his fall season on October 15, accompanying Angma Enters, dancer, in Greenwich, Conn. He was booked on October 17 in Elmira, N. Y., with Miss Enters, and on October 24 in Boston. The pianist filled two dates with Francis Macmillan, October 22 in Roanoke, Va., and October 28 in Chicago, Ill. Incidentally the Chicago date began a long tour with Mr. Macmillan.



REESE R. REESE

has someone's goat in the hills of Wales, but judging by the expression on the baritone's face this fact is not causing him any concern in regard to his forthcoming tour of England, Scotland and Wales during June, July and August. At the present time Mr. Reese is busy teaching in Pittsburgh and also filling concert engagements.



ROSA LOW,

who gave her annual New York recital at the Guild Theater on November 11.



LUELLA MELIUS,

snapped in front of Gounod's Faust house in Paris.



MME. ARCOE GERPOUL,

mezzo-soprano, who sang at the eighth annual Armistice Ball of the British Great War Veterans of America at the Hotel Plaza, New York, on November 12. Mme. Gerpoul will be remembered as one of the most successful of last season's recital debutantes.



KATHERINE IVES,

pianist, who will give her New York recital on the evening of December 11 at Steinway Hall. Her program will consist of works by Bach-Philipp, Brahms, MacDowell, Schubert, Reppe, Juon, Scriabine and Chopin. She is under the exclusive management of Albert W. Meurer.

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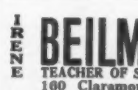
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Respighi's La Campana Sommersa Has First Performance at Metropolitan

Rethberg and Martinelli Head Fine Cast in American Premiere of New Opera—Composer Called to Stage to Acknowledge Applause—The Egyptian Helen Repeated During Week—Other Operas Please

When Gerhardt Hauptmann's poetical drama *Die Versunkene Glocke* (The Sunken Bell) enchanted the theater-going public of the world about the beginning of the century, Mascagni, Leoncavallo and Puccini were ultra-modern Italian composers, the last named of whom, at least, might have made a musical setting to the play that would have possessed the attributes that bring lasting popularity to an opera. At about the same time Humperdinck, the German, attained immortality with his *Haensel and Gretel*, written on a book which is similar to Hauptmann's in that it deals with extra-human creatures in human form, who thread their way through the plot in action with the mere mortals.

Now Ottorino Respighi, composer of the Cycle of Rome, The Pines, The Fountains, has turned his master-hand to the task of clothing the child of Hauptmann's fancy in musical garb. His *La Campana Sommersa* had its American premiere at the Metropolitan before a thronged house on Saturday afternoon. He, with Willem Mengelberg, Philharmonic conductor, heard his work from one of the boxes in the "horseshoe," from which he had to descend to the stage to acknowledge the applause of the audience.

What is demanded of a musical setting to *Die Versunkene Glocke* will be apparent from a brief consideration of the book. Heinrich, a master bell-caster (a typically German figure), produces a bell which is designed to flood the countryside with comforting sounds from the church steeple on the mountain top. The denizens of the upper world, imaginary, elfish creatures human in form, see in the clanging monster a rude disturber of their sylvan peace and hurl the bell down the mountain side into a lake at the bottom. Heinrich is injured in the fall, and as he lies in the wood Rautendelein, a beautiful woodland sprite, comes upon him. The meeting results in the inevitable love, and when the bell-caster is removed to his home by a searching party of villagers, she follows him in the garb of an apple-woman. She finds him in his bed, and ill, but soon cures him with her magic spells. He returns with her to the mountains, later to learn that his wife, Magda, has drowned herself in the lake; her body comes in contact with the bell, whose toll he hears. His two children are brought to him by the villagers, bearing a vessel which contains their mother's tears. He renounces Rautendelein and returns to his home once more, while the sprite accepts the amorous overtures of the frog-man, Nickelman, who lives in a well and has long sought to possess her. When Heinrich, ill, finally returns to seek her and learns of the step she has taken he dies, his last moments being alleviated by Rautendelein, who

rises from the well. The philosophical import of Hauptmann's allegory would seem to deal with the strivings and yearnings of an artist, who, finding the merely human insufficient for his further inspiration, turns to the occult and supernatural.

Respighi, in a score replete with ear-soothing progressions, iridescent tone colors and delightfully imaginative material, has come well up to the task of portraying the fairy atmosphere, but he has, surprisingly enough, depicted the human side of the story with music which is practically identical in character. Magda sings in the same strain as Rautendelein, and Heinrich says the same things as does Nickelman. Which is not as it should be. In *Haensel and Gretel*, the contrast between the music which deals with German village life and that which depicts the creatures of German fancy is maintained throughout; proper objectivity is not sacrificed in the desire to write beautifully. It seems strange that an obvious master like Respighi should not have availed himself of the simple and recognized expedient of contrast. Time and the instinctively correct judgment of the unknowing public will of course decide whether *La*

(Continued on page 28)

Westminster Choir School to Be Moved to Ithaca

To Be Affiliated With the Ithaca Conservatory of Music—John Finley Williamson, Founder and Director of the Choir School, Also to Become Dean of the Conservatory—Faculty to Be Increased

DAYTON, OHIO.—Westminster Choir School will be transplanted to the Ithaca Conservatory of Music, Ithaca, N. Y., next September. Announcement to this effect was made to members of Westminster Choir School by George C. Williams, president of the Conservatory. John Finley Williamson, founder of the school and its director, will head Westminster Choir School in its new location. In addition, he will assume the duties of the deanship of the Ithaca Conservatory of Music.

Westminster Choir School was organized in Dayton two years ago, in answer to a demand made upon Mr. Williamson by churches throughout the country for directors who could organize and conduct choral organizations similar to Westminster Choir. The Dayton Choir, operating from Westminster Presbyterian Church, has toured the country widely, and will, this March, take upon itself the new honor of being the first choir of the United States to tour England and Europe.

Westminster Choir School will be given a building for headquarters in Ithaca. New organs will be installed and new pianos placed for the benefit of the newly affiliated school. Westminster Choir will continue to function under the Dayton Choral Association, of which Mrs. H. E. Talbott is head, but its headquarters, beginning with next September, will be at Ithaca.

So grateful is Westminster Choir to Mrs. Talbott's sponsoring of the organization that it has honored her with a room put aside at Ithaca Conservatory for her use. It will be called "Mrs. H. E. Talbott's room."

Mr. Williamson will take with him the members of his present faculty. Westminster School, however, will immediately take on larger proportions and new members will be added to the staff. Cornell University, the Ithaca Chamber of Commerce and the Ithaca Ministerial Association have written to Mr. Williamson expressing their delight in his acceptance of the position and promising complete co-operation.

Westminster Choir School is a distinctive organization in that no other in this country or abroad has the same objective—that of turning out ministers of music as spiritually minded as are ministers of theology. Churches cannot have the right atmosphere if musicians, not able to achieve the concert stage, are depended upon to furnish the musical programs, Mr. Williamson believes. A whole structure of church music, aiding and correlating with the work of the pastor, has been built up by Mr. Williamson. His work has been tested out at Westminster Presbyterian Church, which is attended each Sunday by dignitaries of the church from various parts of the country.

M. E.

Another Music Prize

The Carl F. Lauber Music Award for the year 1928-1929 is announced by the Provident Trust Company of Philadelphia, trustee. It will consist this year of a specially designed medal and about \$225 in cash. The committee of judges consists of Henry Gordon Thunder, Nicholas Douty and



VLADIMIR HOROWITZ,

who will play the Brahms concerto in B minor with the New York Philharmonic-Symphony Orchestra, under the direction of Willem Mengelberg, on Thursday afternoon and Friday evening, December 6 and 7. Other orchestral engagements for Horowitz this season include appearances with the Boston, Cincinnati, Chicago, Cleveland, Detroit, Philadelphia and St. Louis Symphony orchestras. The young Russian pianist's success on his second American tour has proved even more spectacular than that of his first. It is significant that his 1929-30 tour is already more than half booked.

Dr. H. Alexander Matthews. The competition is open to those who will not be older than twenty-one on March 1, 1929. The award will be made for excellence in original music composition. Competitors must be regularly enrolled students in public or private schools in the Philadelphia district or regular students with recognized teachers or studios of music. Manuscripts must be submitted before March 1 to the trustee, 1632 Chestnut Street.

Nikolai Sokoloff Presents Schubert's Unheard Symphony

Acclaimed by Large Audience

CLEVELAND, OHIO.—It was only natural that the largest crowd of the season should have attended the Symphony concert of November 22. Nikolai Sokoloff, Cleveland's beloved conductor, treated his hearers to something quite unique when he offered the Symphony in E major by the romanticist, Schubert. Fancy hearing a Schubert work for the first time during the celebration of his centenary? And not only was this fact interesting in itself but around it has been woven the legend of how Herbert Peyser came across the work while roaming in Vienna last summer!

Mr. Sokoloff presented the work with real love, and he must have approached it with reverence, devotion and a desire to interpret it just as if the composer were there to listen to its American debut. The spirit of Schubert was undoubtedly hovering in the music hall for when Mr. Sokoloff raised his baton to bring his men to attention a deep hush fell on the entire audience. Everyone was curious to hear what Schubert would say to them a hundred years after he had passed into the great beyond.

The work is in four movements and on the whole it is truly intriguing; the first movement seemed to be the most interesting, having a curious blend and influences of various styles, particularly resembling the classic Bach and Rossini. The lighter parts echo some of the nobler sentiments of both composers though of course it always reflects the Schubert that we have come to know in his Unfinished. Perhaps an absence of symphonic fibre and content may be noticed in the other movements. Nevertheless it is Schubert in a gay mood and the symphony will no doubt be featured on many programs to come.

Mr. Sokoloff brought out every small detail of interest and his hearers accorded him a real ovation. Indeed, the conductor has done something for which the American public will always be indebted to him, for he has left a lasting tribute to this centenary into which everyone has entered.

Naum Blinder, Russian violinist, was soloist, playing the Prokofiev concerto, never before heard in Cleveland, and Tardini's Devil's Trill. The artist has a warm and vibrant tone and really did himself credit in both interpretations; however, the Prokofiev work is by no means the best output of this composer.

Chabrier's Gwendoline overture completed the concert, and everyone went home feeling quite happy in having been present at an event which contributes to musical history. M.



ENRICO ROSATI,

eminent vocal teacher of New York, with his pupil, Emma Otero, Cuban coloratura soprano. Miss Otero has been chosen to sing at the opening concert of the Rubinstein Club at the Waldorf Astoria on December 11, and will also participate in the Hotel Biltmore Musicales on January 25. Maestro Rosati is very enthusiastic about his young artist and feels that it is to be expected that her name in a short time will be among the most brilliant of the lyric field. Miss Otero is a protégée of General Marchado, President of Cuba. While Mr. Rosati's most celebrated pupil, Beniamino Gigli, was in Cuba not so long ago he heard Miss Otero sing and encouraged her to follow the path of art. From the time she began to study with Maestro Rosati her improvement has been so unusually remarkable that one can predict for her a most successful future. (Photo © Elzin)

A BAD BOOK ABOUT SCHUBERT

REVIEWED BY CESAR SAERCHINGER

That the centenary of Franz Schubert would produce a certain amount of fresh Schubert literature was to be foreseen. One even had reason to hope that the great Schubert biography might be written now that the authoritative edition of the Complete Works has been available to students for a number of years and that work of such indefatigable researchers as Otto Erich Deutsch has brought to light about all we shall ever see of the scanty records of his life. The size of Newman Flower's biography—quite the most imposing book on Schubert yet published—made one think that here at last would be what the English-speaking music lover has been looking for. But alas! as soon as we open it we are disappointed, for the most important part of the man's life—his works—is hardly touched upon, for the simple reason that the author is, apparently, not a musician and therefore unable to draw conclusions from what must be the major evidence concerning any man's career.

But not only does he not discuss the music; he tells us nothing of the motives and influences behind the music. Was Schubert a romantic; and if so, why? What influences worked upon him in his formative years? We get a colorful description of the Vienna of 1800, but there is no connection between this background and the chief actor on the scene. The word romantic does not occur in the book, just as the word sonata does not occur until we are half way through the book.

MONEY THE LEITMOTIF

The author's leitmotif appears to be money. We learn how many pounds sterling Schubert earned during his life time; how much he averaged per year; how much he got for a song. Throughout the book the author presents his subject as an unfortunate half-starved person trying to make a living by writing notes—as false a picture as could be given of a creative genius to whom money and the middle-class comforts could mean nothing like what they might mean to his biographer. But after creating sympathy for his subject on that score throughout the book, Mr. Flower goes a long way toward destroying it by informing us (on p. 157) that "in 1826 a pound of beef in Vienna cost only 1½d—in other words about one-tenth of what it costs today. If that is a fair comment on the value of money in Schubert's time, then the £44 per year he earned on the average were worth £440 (\$2,500), which would be a very respectable income for a bachelor in the Vienna of today.

As a matter of fact, Schubert never could have been in real want. No man had better friends, and many of them were anything but poor, except for the "broke" state in which any young Bohemian of high spirits occasionally finds himself in every day and age. To draw conclusions from this "penury" as to Schubert's character and work is absurd. The remark that "Judas had sold his Master for 30 pieces of silver, and Schubert sold his Art for something less under the impetus of poverty" is both stupid and slanderous; but when one is told that at one stage "he made a little money, and when his pocket held a few coins he worked harder than ever" it makes one's blood boil. Where is Mr. Flower's authority for such ridiculous statements, and when in all the history of art did an artist work harder because he had money in his purse?

SCHUBERT'S "ETERNAL BELOVED"

This poverty theme has been so overdone by Schubert biographers that a little common sense would have been welcome. The same is true of the love theme. Instead of stating the meagre facts and appraising them conscientiously Mr. Flower runs the sentimentality stop through all the registers. "That his love for Therese Grob was the great passion of his life is beyond question." Beyond question, mind you! And what is the evidence? Schubert met the girl when he was sixteen; seven years later, when he was twenty-three, she married a master baker. There is no letter either from her or from him; no dedication of a song. The songs he wrote during that period reveal no particular preoccupation with love. The Offertory which he is said to have composed in 1815, Italianate and conventional, is at best a tribute to her vocal ability. There remain, then, the reminiscences of Holzapfel, a boyhood friend, who claims to have discouraged young Schubert's amatory sentiments, and those of Anselm Hüttenbrenner, who tells of an alleged conversation with Schubert in 1821 in which the young composer said that he "loved one with all my heart, and she loved me in return." What Mr. Flower does not tell us is that Hüttenbrenner wrote this thirty-five years after the conversation is supposed to have taken place, that Hüttenbrenner's memory was certainly not very reliable, and that according to this conversation Schubert referred to Therese Grob as a "schoolmaster's daughter," which of course she was not.

The lady in question, moreover, lived to a ripe old age, and lived to see Schubert's name famous throughout Europe. And in the face of all temptation to attain fame as his "eternal beloved" she apparently carried her secret to her grave. But it suits Mr. Flower's purposes better to believe that "Schubert's love for Therese Grob was steadfast in unspoken fidelity until 1820," an assertion for which there is not a scrap of evidence; just as it suits him to perpetuate the legend of his later love for his seventeen-year-old pupil, Countess Esterházy, for which there is less evidence.

SOB-STUFF

On the rest of the Esterházy family, by the way, Mr. Flower is rather hard. "They were people indolently rich," he says. "They paid the price of mediocrity for Schubert's genius. Having bought him by the cruelty of the patronage they relegated him to the servant's hall." This is sob-stuff of the most virulent kind. There is no evidence that the Esterházy were worse than any of the titled and cultured amateurs who patronized Beethoven and his contemporaries. There is no evidence that Schubert "hated the aristocracy," indeed he continued to frequent the Esterházy home as a friend long after he had given up teaching there. Now, if one thing is certain it is that Schubert was not the man to do what he didn't like. Mr. Flower himself, rather ridiculously, tells us how the "demon of obstinacy stalked abroad" in the composer. Then why conclude that he didn't like the

Esterházy and their kind when he went there of his own free will?

The book is, in fact, an effort to dramatize a life which was phenomenal rather than dramatic—a phenomenon which left hardly any trace upon outward events. Indeed, the true life of Schubert can perhaps never be written, because these outward events have so little bearing on what must have been his true career, his inward life.

"MYSTERY"

And yet there is enough mystery even about the circumstances of his career that is worth clearing up—not the kind of "mysteries" that Mr. Flower tries to create when he grandiloquently entitles a whole chapter "The Mystery of Prometheus." All we learn in that chapter is that Schubert wrote a cantata called Prometheus and that the manuscript is lost—which we knew before. The far greater and more important mystery of the B minor ("Unfinished") symphony interests him less. Why was this symphony never finished? Why was it never performed in Schubert's life time (for Schubert lived six years after he wrote it)? Why did that strange friend, Anselm Hüttenbrenner, hide it away among his papers till someone else discovered it there thirty-seven years after Schubert's death? All Mr. Flower asks is why Schubert sent it to Hüttenbrenner at all. The answer, Mr. Flower, can be found in any musical cyclopedia or biographical dictionary. Hüttenbrenner was for many years the artistic head of the Graz Musical Society, for which the score was intended as an acknowledgment for the honorary membership conferred in April, 1823.

DID BEETHOVEN AND SCHUBERT EVER MEET?

Then there is the question of Schubert's meeting with Beethoven. Flower accepts Schindler's story (long branded as spurious) about the interview between the two masters. By saying that it is "problematical" when they met "for the first time" he gives the impression that there was no doubt about their having met. Yet there is no conclusive evidence, and Hüttenbrenner's story that Beethoven was out when Schubert wanted to present him with the variations he had dedicated to him is probably correct. Flower even speaks of the "last interview Schubert had with the dying master" (p. 168), and then stops short.

But he is even more careless in dealing with Schubert's relations with Weber. On page 116 he speaks of Weber's "return to Vienna," evidently under the impression that Weber was a Viennese, and says that Schubert became a "regular visitor at his house." Weber never lived in Vienna, and the longest of his two visits, in 1823, lasted a little over a month. Schubert and he most probably met only on neutral ground.

PICTURESQUE BUT UNTRUE

Flower also accepts Schindler's dubious authority for a story which is so obviously irreconcilable with Schubert's character that it at least requires an explanation. This is the story according to which Schubert is supposed to have affronted a famous singer and so lost his chance of becoming an opera conductor. "Then, with gradually rising anger," we read, "he shouted out in a loud voice: 'I will alter nothing.' He shut the score with a bang and walked out of the theatre." The most elementary knowledge of Schubert's character would make anyone doubt this description, but Mr. Flower prefers it, without comment, to more sober and less fanciful witnesses.

One may perhaps forgive a writer his avidity for such "picturesque" stuff, for the kind of thing that press agents like to quote in the daily prints, but Schubert does not need press agenting. What he does need is the elimination of every untruth and every slander, however well-meaning. It may be true that his death was really due to venereal disease, but it is wrong to state it as a certainty, and it is far more important to scotch the false accusation that Schubert was deficient in musical craftsmanship. Mr. Flower on the other hand adds fuel to the vicious flame by quoting Schubert (without giving the source of his information) as saying in the last year of his life: "I have had Handel's works given to me (a large order in those days—C. S.). Now for the first time I see what I still lack and realize what a lot I have to learn." Unfortunately for Mr. Flower the passage is rendered completely meaningless by the assertion earlier in the book (probably also wrong) that Schubert had been studying Bach.

Flower accepts every report, every anecdote that comes from the romantic imagination of people who are only too delighted to scratch an acquaintance with genius, of friends whose memory increases with the fame of their victim. This is what makes such sources as the Luib correspondence, of the "discovery" of which Mr. Flower is so inordinately proud, so spurious. This, indeed, answers his naive question why this correspondence has not been more fully used by his predecessors.

This correspondence may be responsible for much of the nonsense in Mr. Flower's book. What is responsible for some of his various pretty stories, which are as picturesque as they are irrelevant, we do not venture to say.

What is the sense, for instance, of trying to prove Hüttenbrenner's loyalty to Schubert, by quoting his offer to withdraw his own Erl-King in favor of Schubert's, when that same man is known to have made Schubert's Erl-King into a waltz, to the composer's supreme disgust? Where is the authority for that highly colored romance, worthy of E. T. A. Hoffmann, about Schubert's having systematically duped a half-mad aristocrat who thought himself a composer, by pretending to be reading the man's "music" while actually improvising his own? What excuse is there for wasting pages and pages on an account of "Ludlam's Cave" and its eccentric members, when there is no real evidence that Schubert or any of his circle ever belonged to it?

POSTHUMOUS DEDICATIONS

These are only a few of the absurdities in which this book abounds. It is, moreover, so full of sheer mistakes and inaccuracies as to render it completely unreliable. Thus on page 128 we read about "Schubert's Duet Sonata in C (op. 140) which he afterwards dedicated to Clara Wieck." Now when opus 140 was written Clara Wieck was four years of age, and when Schubert died she was nine. The only place they met, if ever, is in the next world. On page 129 we learn

that the F minor Fantasy was dedicated to the Countess Caroline Esterházy. That is not so. Mr. Flower is apparently unaware that these dedications were invented by publishers after Schubert's death, and he has not even taken the trouble to consult the authentic edition of Schubert's works, which would reveal these frauds at a glance.

Students of literature will be interested to learn, on p. 195, that the Heine poems which Schubert set to music were found in "the first volume of the Reisebilder." The Reisebilder happen to be prose; the songs are to be found in the "Buch der Lieder," which is slightly different. Literary critics will also be interested to learn that Wilhelm Müller had none of the mediocrity of Mayrhofer—Mayrhofer, that weirdly erratic man with the strange fantastic vision, who wrote and inspired some of the greatest of Schubert's songs—Grenzen der Menschheit Helios, Aufösing, etc., mediocre in comparison with Wilhelm Müller, the writer of sentimental verses ennobled only by Schubert's tunes.

"The year 1823," says Mr. Flower on p. 111, produced "the richest fruitings of Schubert's genius," and then enumerates them: Fierrabras, Rosamunde, Die Schöne Müllerin and a few other songs. So the "Unfinished," the C-major symphony (which Flower calls "majestic") the trios, quartets, quintet, octet and the Winterreise are not among the "richest fruitings," but Fierrabras, that abortive opera, is. This is higher musical criticism with a vengeance.

On page 181 we read that "some anthems which Schubert had composed for Prof. Neumann brought him 100 florins." "Some anthems" happened to be the German Mass. Some mass, too! The manuscript of "Schubert's beautiful serenade op. 134" had "gone for ever," we read on p. 173. Now opus 134 is Nachtheile, a male chorus with piano; and the Serenade (which is opus 135) was published ten years later. But Mr. Flower prefers to end his chapter on a tragic note, so we don't learn how the work came to life again.

SCHUBERT AND GOETHE

Many readers will be astonished to learn, on page 139, that "the Erl-King has been given nearly forty settings," but they will be even more surprised to hear that "only that of Schubert remains to be remembered. Mr. Flower evidently doesn't go to concerts much, for Carl Loewe's very famous setting of the Erl-King has recently been sung by Sir George Henschel and others in London, his own home town. Where, by the way, does Mr. Flower get his authority for the statement that Goethe, when he heard the Erl-King twenty years after Schubert's death, was "overcome with emotion." The man who preferred Zelter's and Reichardt's songs to any other music, who didn't see fit to acknowledge Schubert's Erl-King when the composer sent it to him, who didn't acknowledge the dedication of Schubert's songs, who received Weber as though he were a nonentity and asked him about the Dresden fire brigade—this man is suddenly "overcome by emotion" on hearing a Schubert song? We should want more authority than that of the singer who sang it to him before we believe this startling information.

Next to actual errors of fact Mr. Flower's specialty seems to be jumping at conclusions—the very last luxury that a historian should permit himself. On page 186, for instance, he tells us that Schubert was "a man who accepted religious principle and strict dogma." The only reference to institutional religion is Schubert's correspondence in a letter in which he denounces the bigotry of the Zélesz priests. We know that his brother Ignaz was a free-thinker; we know that the men with whom Schubert associated all his life were men of "advanced" thought. We know, again, that his church music was largely "made to order" music and gives no hint of deep religious thought or piety. This does not mean that Schubert was irreligious; but where is the evidence that he accepted "strict dogma"? Such remarks must either be supported or branded as careless balderdash.

On page 188, again, he jumps at the conclusion that "it was undoubtedly Bauernfeld who suggested the only concert ever given by Schubert, 'because during the previous summer he had taken a walk with the composer and urged the advisability of such a step. Now if Mr. Flower had read aright the letter to Kupelwieser which he himself quotes elsewhere, he would have seen how Schubert nursed the idea of giving a public concert ever since 1824, and that it was Beethoven's historic concert (in which the Ninth symphony was brought out) which suggested it. This, besides being more correct, is also much more interesting.

On page 118 Mr. Flower raises the poor old Wilhelmine von Chézy to the rank of a countess.

THE MISSING FOUR HUNDRED

On page 155 we learn with astonishment that Schubert composed considerably more than a thousand songs. If Mr. Flower would find the missing 400 he would earn the undying gratitude of the musical world. Also, on p. 133, we hear that he finished his "ninth" symphony. Schubert, so far as anybody knows positively, wrote eight symphonies. The Gastein symphony is a myth, and certainly cannot be given a number, nor can the melody outline that which J. F. Barnett worked up into a symphony, be regarded as a Schubert symphony. And so one might go on ad infinitum.

There would be no need to give such detailed criticism of a book so poor both in literary and informative quality except for the fact that unwary reviewers have been misled by its bulk and scholarly air (though their caution should have been aroused by an author who cites Kobald's popular book on Schubert in a foot-note as the source for a familiar fact on Beethoven). Schubert has been maligned and misrepresented more than any other great composer; to "celebrate" his centenary by a further distortion of his personality is too much.

Schubert Celebration at Kahn Home

The advisory body of the Schubert Centennial gave a reception and musicale at the home of Otto H. Kahn last Sunday evening, to mark the inauguration of Schubert Week. Mr. Kahn made an address, and Olga Samaroff set forth the aims of the Schubert Memorial, Inc., which purposes to assist deserving young artists in making their debuts. A program of Schubert works was played by the Musical Art Quartet, and Jerome Rapaport, a young pianist, performed two Schubert Moments Musicaux and the F minor Impromptu. Many persons prominent in New York musical life were present at the gathering.

Mr. Kahn presented to his guests facsimile copies of the missing pages from Schubert's diary discovered by Professor Otto Erich Deutsch of Vienna.

*Franz Schubert and His Circle, by Newman Flower. London: Cassell & Co., price 15 sh.

DAN BEDDOE'S AMAZING CAREER

A ROMANCE OF ART

"The singer who is preceded by no sensational stories, but has the goods to deliver, may not gather in a fortune in two or three seasons, but will be making people's hearts glad and be earning substantial sums years hence. How many readers of this paper heard Dan Beddoe in the Elijah not long ago? The silver-haired veteran of the concert platform sang with a voice of gold and the style of a master. With all his heart and all his mind he gave himself many years ago to the service of true art and in his old age she does not desert him. A grand old artist, he sang 'If with all your hearts ye truly seek me, ye shall ever surely find me.' That is what art, too, says to his disciples." (W. J. Henderson, New York Sun, March 17, 1928.)

"Coming from Henderson, this means something. It illustrates what must be the basis of all true criticism. To give what is really good its due, there must be no half-praise of the mediocre. That is why Henderson is the rock of American criticism in a day of much cheap flattery." (Oscar Thompson.)

Graceful and appreciated as this substantiation of Mr. Henderson's dictum was, one need only look at the other notices received by Mr. Beddoe in all parts of the country in the past two years to realize that both the original tribute and the accord given it by one of the leading organs of musical criticism are but the plain truth.

At sixty-five Dan Beddoe continues to hold undisputed the position of one of the foremost oratorio tenors in the country, which has been his for a generation. Nor is this title his for the mere assumption of it by him. It is the tribute accorded him by the most discerning critics all over the country. Even better, it is the tribute given him by fellow artists. The esteem in which Dan Beddoe is held by his colleagues in the field is one of the finest testimonials to both his art and his personality that could be given. Men like John McCormack, Edward Johnson, Fred Patton, Lambert Murphy, to mention only a few of the host of his professional admirers, have time and again paid public tribute to this man's amazing technic. The magazine Time referred to him as "Dan Beddoe, greatest of all oratorio tenors," and the New York Times, long famous for careful, accurate statements in all fields, said: "The soloists included Dan Beddoe, unrivaled among oratorio singers."

But one could go on quoting from Mr. Beddoe's press notices for page after page, for the number of favorable reviews of Mr. Beddoe's singing that have appeared during his long, honorable career is astounding. At his home in Cincinnati, we were privileged to look into an old trunk, nearly filled with clippings and programs. Many of them yellow and torn, as many still fresh and bright from recent publications, they had in common the sincere superlatives with which critics everywhere have greeted his voice and art. It seemed as though from that old trunk there welled a paean of praise rising from all parts of the United States, Canada, and Great Britain. Still more amazing to this writer, who has seen so many artists momentarily capture the public's will-o'-the-wisp fancy and then fade into obscurity, is the fact that the most recent criticisms of Mr. Beddoe's singing outdo, if anything, in superlatives those which he received in his earlier days. With one accord, the critics of the present hour sit back amazed at the youthful freshness and brilliance of Mr. Beddoe's voice, which is now superbly combined with the mellow authority and style of a mature artist.

HIS FIRST ADVERTISEMENT

As we glanced through a thousand and other criticisms wherein it seemed writer had sought to outdo writer in superlatives of praise, we noticed that Mr. Beddoe was looking at a highly-colored lithograph. A slight smile passed over his face, and he seemed carried back to other days. We peered curiously over his shoulder at the advertisement, for such it was, and in answer to our unspoken question, the celebrated tenor mused, "My first advertisement." It was a picture of the first group of Royal Welsh Prize Singers that ever toured America. The women were dressed in the picturesque costume of Wales—the wide dress, lace shawl, and "witch's" hat. The men of the group were in the conventional dress suit of the time. Mr. Beddoe pointed to the youngest of the double quartet and said, "That was how I looked then." And as we studied the slender young man, obviously still in his 'teens, we listened to the account of Beddoe's first triumph.

First, there was the little Welsh village where he was born, Aberdare. Mr. Beddoe chuckled: "I have always felt fortunate in not having been born in a smaller town nearby which, for all it lacks in size, wants for nothing in the way of a name. In fact, it boasts of what I believe is the longest name any geography will list: Llanfairpwllgwyngyllgogerychwyrndrobwl-llandysiliogogoch. The coal mines and a few associated industries were all it (Aberdare) could boast of as a community then. But like the towns of all Wales, it had a people in whose soul there was a great love of music, of song. And this was an urge so natural and spontaneous that each year were held the colorful Eisteddfods.

These are the competitions in all forms of art from which are chosen the best examples to represent the town in the great Royal Eisteddfod of all Wales. For the young singer there was little competition in his town. First honors were his without question, and Aberdare's representative, in the tenor solo division one year, was the lad Dan Beddoe. The trip to the Royal Eisteddfod was eventful; there rivalry would be keen and judgments critical. It was a stern test for such a youth. Trained singers from all over England were returning to their native Wales to compete for the much coveted first prize. Men who had names for themselves, mature singers, were arrayed against the young Beddoe, and the test piece was the trying aria, Der Freischütz. But he easily survived the preliminaries and, with two others, was chosen to sing the aria before the final judges and the great throng of people which always attends the Royal Eisteddfod.

Behind him were the judges, men of national reputation eager to justify their selection as arbiters, and keen to note every fault in production and delivery. Before him were thousands of people, most of whom had been schooled to singing since childhood and who would be satisfied only with the very finest. Arrayed against him were two older singers, mature men who had won the first prize in previous Eisteddfods. It was a setting to daunt any artist, but the young Beddoe courageously faced them all. From the first moment his beautiful voice sounded the opening measures of Der Freischütz, a deep hush held the listening crowd. And when the lad had finished singing, a great roar of applause greeted the now-startled young man. Judges nodded to each other, convinced. The two other contestants sang in their turn, but the decision was unchanged. Dan Beddoe had won the great first prize and a notable career was launched.

THE TOUR OF AMERICA

Then followed the tour of the first Royal Welsh Prize Singers of America. It was a tremendous success. The group scored heavily on every appearance, and Dan Beddoe, as tenor soloist, was receiving America's first acclaim of a Welsh singer. Indeed, so great was his personal success on this tour, that while he was appearing in Cleveland he was approached with the offer to take the position as soloist in one of the most prominent churches of that city. He returned to Wales, however, and was married to his boyhood sweetheart before coming back to America to start his career in earnest. This he did the following year, and from that time on the United States has been home to the Welsh bard.

HIS AMERICAN CAREER

His career in America fairly started, Mr. Beddoe achieved success after success. Every appearance brought him still further renown. Mr. Beddoe appeared in the principal cities of forty-one states. He has been the chief tenor soloist at practically all of the famous musical festivals held in this country. He has been heard with every important American symphony orchestra. He has sung in the Ninth Symphony, under Mahler with the New York Philharmonic and under Fiedler with the Boston Symphony. He was one of the first tenors in America to sing the role of Parsifal, when Walter Damrosch presented the music drama in concert form on tour with the New York Symphony, before the American premiere.

IN ORATORIO

In his chosen field of oratorio, Mr. Beddoe has sung all the great tenor parts as soloist with the leading choral organizations of the country. He has been chosen to create in this country not a few of the tenor parts in the newer works in this form. He created the leading role of Strauss' Tailfeiler, with the New York Oratorio Society; the role of Job in Converse's oratorio, at the fiftieth anniversary of the inauguration of the Worcester Festivals; and the tenor part of Elgar's Spirit of England, when it was sung for the first time in America, by the Columbia University Chorus. He was also one of the first tenors to sing that difficult role in Mahler's Das Lied von der Erde, with the Cincinnati Symphony Orchestra under Fritz Reiner.

In between these American triumphs Mr. Beddoe found time to make several trips to England, where his art won him repeated recognition in all the principal cities of the United Kingdom. Two notices he received there, one from London and the second from Liverpool, will indicate in a small measure the character of that recognition:

London Post—"Mr. Beddoe, who has won a great deal of popularity in America, where he has been a resident for some years, gave a recital at Bechstein Hall. His singing reveals all the characteristics of Welsh vocalization, including a voice of pure quality and great power and marked temperament. There is excellent resonance throughout the range of his voice and there is considerable resistance

of strength in his vocal organ. His program contained an excerpt from oratorio, a form of musical expression in which his reputation has been won, and he sang the one chosen, Sound an Alarm, from Handel's Judas, Maccabaeus, with fine vigor and unfailing volume on upper notes."

Liverpool Courier—"Mr. Dan Beddoe, the tenor, fully confirmed the deep impression which his voice and singing made at a recent Philharmonic concert. The rich quality of his voice, as well as its big range and evenness, enabled him to give his music without the slightest trace of effort, and in Thou Shalt Break Them, always a trying number, he sang where other tenors labor."

HIS ART UNDIMINISHED

It would seem that such praise would indicate a career well-rounded out and coming to a close. But such is not the case, for with each passing year, Beddoe's art increases. Maturity has added a wealth of meaning and a depth of appreciation to the traditions of oratorio, opera, and song, that he knows so well. And combined with this is a voice whose freshness and beauty is in no way impaired. It is the amazement of both critics and fellow artists how Dan Beddoe retains the youthful beauty of one of the finest voices in America today. Some might think that this freshness should be accounted for by the fact that Mr. Beddoe has not had to make two or three appearances in opera every week. But such is not the case. For the past ten years, Mr. Beddoe might almost be said to have sung constantly. In addition to the great number of concerts and oratorios he has participated in—and these average one every two weeks for forty weeks each year—Mr. Beddoe has sung every Sunday for ten months each year at the Seventh Presbyterian Church in Cincinnati.

Moreover, there are the phonograph records which Mr. Beddoe has made off and on for the last ten years. He has sung for every important recording company in America. He has made Red Seal records for Victor, a series of Welsh songs for Columbia, a group of selections for Edison, and finally, just last spring, he made six Gold Seal records for Brunswick. Another testimony to his mellowing art and enduring freshness of voice is the fact that these last records for Brunswick are the very finest he has made. These include Danny Boy, In an Old-Fashioned Town, Hosanna, Open the Gates, Then Shall the Righteous, and If With All Your Hearts. These records are finding immediate popularity, and sales indicate that students are welcoming the opportunity of studying the work of a master of oratorio singing.

HIS TEACHING ACTIVITIES

Even this might suffice most singers. But beyond this, he has given more than 2,500 half-hour voice lessons each year for ten years. That is a total of 25,000 lessons, and even that staggering number is not sufficient to meet the demand for his services. Students and teachers come from all over the country to study with this tenor, who, in his own experience and by his own example, is showing that with the correct method of singing, singers need not compass the span of their productive years to fifteen or twenty seasons. "What I have done,—thirty-five years before American audiences—" says Mr. Beddoe in effect, "others can do, provided they use the correct method of voice production." And the long list of students waiting for time on Mr. Beddoe's schedule at the Conservatory of Music in Cincinnati is sufficient testimonial of the enthusiasm with which pupils are greeting this doctrine. He is the living, thrilling example of his own method.

Moreover, these 25,000 half-hour lessons which Mr. Beddoe has given during the last ten years do not represent just so much time. If the reader had been privileged, as we were, to "listen in" on one of Mr. Beddoe's lessons, he would realize just how much the tenor gives of himself in this instruction. It has long been Mr. Beddoe's dictum that "It is easier for the pupil, when the teacher can illustrate a desired effect. Mere theory and technical explanation, not always understood by the pupil, are not nearly so satisfactory as the example given by the teacher's singing." And so he works right along with the student, explaining and illustrating. Of course this is much harder on the teacher, but the gratifying results of this system more than repay Mr. Beddoe for the additional labor.

For, in addition to the tremendous demand for teachers of the "Beddoe method" all over the country, the concert, operatic, and musical comedy fields all have representatives of the tenor's teaching. The Metropolitan Opera, itself the goal of nearly all singers, will have this year two Beddoe pupils on its roster of great soloists. Last year, Everett Marshall made his debut in Lohengrin with the Metropolitan, and this year it is Pearl Besuner who will make her debut in a solo part. The former has also created considerable interest already by his recitals, and will be one of the featured soloists at the Worcester Festival. He has also sung with the opera in Milan, Italy. Miss Besuner comes to the Metropolitan from the San Carlo Opera Company, where she sang prominent roles. Vernon Jacobson and Wallace McGill, two other Beddoe pupils, have enviable positions in the musical comedy field and are under Shubert contracts. Walter Pulse, still another of the tenor's prod-

(Continued on page 44)



(Left)
DAN BEDDOE'S
FIRST AMERICAN
ADVERTISEMENT
made at the time of
his first American tour
with the Welsh Prize
Singers. Mr. Beddoe
is seen in the centre.

(Right)
A WINDOW BILL
made at the time of
Mr. Beddoe's last visit
to Wales. Here is an
instance where a
prophet was accepted
in his own country.

EMPIRE, TONY PANDY

SUNDAY, JULY 27, 1924

Special Engagement of MR.

DAN BEDDOE

(America) The World's Greatest Tenor.

IF ONLY APPEARANCE IN WALES DURING HIS SHORT VISIT.

IN COMMEMORATION OF ETELKA GERSTER



(1) ETELKA GERSTER, about 1878. This was at the time when the young singer first came to America with the company of Colonel James H. Mapleson, for operatic appearances at the Academy of Music. The Academy was to America, until 1883, when the Metropolitan came to life, what Covent Garden was to England, and practically every star of the operatic firmament of those days appeared in Colonel Mapleson's company. Etelka Gerster made her debut with the Mapleson company on November 18, 1878. Colonel Mapleson records that her success "was really electric." The date of the debut had been set for an earlier time, but after her arrival in this country Madame Gerster was suddenly taken ill with typhoid fever and for a long time lingered between life and death.



(3) ETELKA GERSTER ABOUT 1883.

The season of 1883-84 was one of the most turbulent for the great coloratura. It must be remembered that in Colonel Mapleson's company there were, besides Mme. Gerster, the popular idols: Nilsson, Minnie Hauk, Scalchi, Titiens, Cary, and her great rival Patti. There are countless amusing little anecdotes, which Colonel Mapleson records in his memoirs, that arose from the jealousy between these two divas. Patti held such a strong feeling against Gerster, because she was the one artist who could rival her, that she even blamed Gerster for the earthquake that occurred while the company was on the Coast, attributing it to her "bad influence." But despite all that Patti said Etelka Gerster was Colonel Mapleson's biggest box attraction.

(7) AT DRESDEN IN 1918.

This picture shows Etelka Gerster still in full possession of all her fine faculties, charming and kindly as ever. She was still teaching the talented flock of singers who were devoted to her, imparting to many of them the same beautiful qualities with which she enhanced her operatic roles. It is to be mentioned that her repertory included *Sonnambula*, *Lucia*, *Magic Flute*, *Lohengrin*, *Elisir d'Amore*, *Traviata*, *Rigoletto*, *Puritani*, *Dinorah*, *Faust*, *Don Giovanni*, *Martha*, *Talisman* and *Mirella*, which she introduced to the American public.

Etelka Gerster was born in the quaint little town of Kaschau, in upper Hungary, on June 17, 1858. For a long time Etelka's mother would not hear of the little daughter taking up the study of voice. Etelka's sister, Berta, having married, was allowed to do so and was making quite a success at it, winning the admiration of Liszt; but one musician in the family seemed enough to the conscientious mother. However, Etelka's persistence prevailed, and she was finally allowed to begin work under the guidance of Mme. Marchesi in Vienna. It was not long before the enthusiastic coloratura student was ready to make her debut, which event took place during January of 1876 at the Teatro della Venice, as Gilda in *Rigoletto*. It was there that Verdi was so impressed with her work that he undertook to coach her in his operas. This success was followed by an engagement with the Italian Opera Company, which was under the direction of Carlo Gardini.

In the spring of 1877 Gardini opened a season of opera at Kroll's Theater, in Berlin, and Etelka Gerster was one of the company. The opening performance had been assigned to someone else, but the prima donna becoming ill, Gerster was given the opportunity. The Emperor, William I, was present and after the performance went in person to congratulate the artist. Perhaps the best idea of Gerster's success at this time can be gathered from the memoirs of Leopold Schmidt: "What Etelka Gerster was, only one who witnessed her debut really knows. There are some things too delicate, wondrous, too perfect, ever to be repeated. . . . At first the appearances at the Kroll Theater excited but little interest, and the company was on the verge of bankruptcy; it was not until the press called attention to a young singer, a Hungarian, who had been trained in the Italian school, that matters took an unexpected turn. If my memory serves me right it was Gustav Engel, who in the *Vossische Zeitung* first called attention to the vocal prodigy, and he sang Etelka's praises in no uncertain terms. Very soon she was a celebrity, and on the evenings when she appeared she sang to crowded houses; for days beforehand the box office was stormed, and all Berlin fell into a frenzy of enthusiasm. It was only in a few roles that Etelka appeared; she fascinated the public most as Lucia and especially, *La Sonnambula*. Besides, she appeared at the Singakademie, where, accompanied by the venerable composer Wilhelm Taubert, she gave an inimitable performance of his *March Violet*, which he had composed for her."



(4) THE GREAT DIVA ABOUT 1887.

After the season of '84, Gerster must have gone to her lovely villa in Bologna for a much merited rest. Colonel Mapleson's records do not show that she ever after came to America with his company, but it is known that she returned in 1887 for a concert tour. This picture was taken at that time, and one sees the same kindly and frank expression on her yet youthful face. In his criticisms of the artist Krehbiel states: "As perfect as is her singing in *Sonnambula*, so perfect is also her acting. It is all grace, all ingenuousness, all naivete. Her face, which always reflects a pleasant light, is mobile and expressive and the little conflicts of feelings which are produced in Amina's heart found the frankest of telltales in her eyes and features. . . ."



The reputation of Etelka Gerster was made. In June of the same year she was at Her Majesty's Theater in London and the next season, 1878, saw her in New York. To London she was brought by the impresario, James H. Mapleson, who records in his memoirs that during the season of 1877 he lost his cherished prima donna, Titiens, and though he had Nilsson at the time, she was not sufficient to satisfy his public. He had to look for another star and found one in Etelka Gerster. "At last I found one," writes Mapleson; "but unfortunately, she was just on the point of being married, and nothing could induce her future husband to postpone the ceremony." (Etelka Gerster married Carlo Gardini, director of the Italian opera company of which she had been a member.) "However, by dint of perseverance I succeeded in persuading him, for a consideration, to postpone the honeymoon, and, in addition to this I was to pay a very large extra sum per night, while his wife's appearances were strictly limited to two each week. . . . Her success was really instantaneous." At the close of the season the young couple were finally at liberty to begin their honeymoon.

At the end of the London season of 1878 Colonel Mapleson made plans for his first tour of America and it was with this company that Gerster made her debut in New York as Amina in *Sonnambula* on November 18, 1878. She was then only twenty years old.

This year, 1928, is the fiftieth anniversary of Etelka Gerster's American debut. She became an idol of the American public and returned many times with the Mapleson organization. She also appeared in concert, and records show that on October 10, 1879, she sang for a benefit of the German Hospital and Dispensary, at which Leopold Damrosch was the conductor and Walter Damrosch the accompanist.

At the early age of thirty-one, after having been ill, the diva impaired the lovely voice by singing before the completion of the convalescence, and soon after that she retired. Records show that in 1890 she appeared in London as Amina, at Covent Garden, but realizing that her powers were diminished she went back to her beautiful villa in Bologna and in 1896 opened the school of singing in Berlin which has become internationally known. She died on August 20, 1920, bequeathing to her daughter Berta Gardini, now Mrs. Fritz Reiner, the great Gerster tradition.



(5) "MAKING MONEY"

is the title of this clever sketch which appeared in the weekly *Puck*, picturing Colonel Mapleson taking the money while Etelka Gerster takes the plaudits. The cartoonist further comments in his caption: "The Italian Opera 'takes' the money, because the Star 'takes' with the people." Although this sketch appeared on December 4, 1878, Colonel Mapleson's records show that Etelka Gerster was his biggest attraction during her entire association with him. The picture is here printed through the courtesy of Lionel Mapleson, nephew of Colonel James Mapleson, in whose valuable musical collection at the Metropolitan Opera House the picture hangs.



(8) THE GERSTER FAMILY.

The two little girls in front are Berta (at left) and Etelka (at right). As can be seen Berta was the older, and she was something of an inspiration to the younger child who must have found in her sister's singing a call to the ranks of what was to be the Gerster tradition. The little lad directly back of the mother and grandmother is Arpad Gerster, who became an internationally known physician and surgeon.



(2) IN NEW YORK, ABOUT 1880,

when Etelka Gerster had become quite the rage in America. At this time she made her renee as Lucia, after an absence of a year from this country; Ravelli, the tenor, made his debut in this performance. Colonel Mapleson writes of Gerster: "The house was crowded from floor to ceiling, Mme. Gerster receiving more than her usual ovations." The director of these performances was Luigi Arditi, famous composer as well as conductor. It was at this time that Mme. Gerster also undertook the role of Elsa in *Lohengrin*, which she sang at the Cincinnati Opera Festival and on the tour to Boston, Detroit, Syracuse, Buffalo and other cities, everywhere creating a furore.



(6) ETELKA GERSTER WITH BERTA GARDINI,

her daughter, left, and Sigrid Onegin at right. The photo was taken at Kissingen, a health resort in Germany in July of 1916. Onegin was a Gerster pupil as were also Julia Culp, Clara Butt, Lula Myss-Gmeiner, Birgit Engell, Flora Durigo, Madeleine Walther and Frau v. Dulong. Among some of her close friends were Rubinstein, Verdi, Liszt, Arditi, Respighi and many others; also Longfellow, who was known to have attended many of her performances in special boxes at the Academy.



(9) THE SINGER, NOW TEACHER,

in about 1912, just prior to the war. Mme. Gerster really had no intention of opening a school; it all happened by chance when she was in Berlin. Her daughter tells that young American singers, who came to Berlin and heard that Etelka Gerster was there, would go to her for advice and would then beg to study with her. Despite the fact that Mme. Gerster would insist she did not teach, the young singers would claim they would study with no one else, until finally a class was formed by Mme. Gerster, in spite of herself.

COMMUNITY CONCERTS CORPORATION

By SIGMUND SPAETH

The first season of the newly formed Community Concerts Corporation has already far surpassed all expectations. With more than thirty communities definitely organized since last spring, and requests for co-operation coming in almost daily, there is a strong possibility that our efforts will actually have created between forty and fifty new audiences before the end of the season, in places which would otherwise be utterly unable to secure the best music.

The strength of the Community Concerts Corporation lies in the fact that it can supply an unlimited number of the leading artists in the concert and operatic field, on the most economical basis possible, without any waste or unnecessary expense of routing, advertising, etc., without asking any underwriting or guarantee from the communities concerned, and, best of all, without the slightest danger of a deficit at any time.

The Community Concert Plan is by no means a new idea. It has been tried in a variety of ways, sometimes with considerable success. Individual managers have used it in the past, but always with the handicap of a too limited list of artists.

The literal creation of a complete audience in advance of the concerts themselves is unquestionably the solution to the concert problems of today. But this solution can be applied only where the people of the community are convinced that by becoming members of a local community concert association they will secure the finest artists that their budget will permit, and on the lowest possible terms. When they realize that with only a slight effort on their part they may hear such world famous attractions as the great symphony orchestras; stars of the Metropolitan Opera such as Jeritza, Chaliapin, Ponselle, Rethberg, Martinelli, and Tibbett; such violinists as Elman, Zimbalist, Spalding, Szigeti, and Macmillen; such pianists as Hofmann, Bauer, Gabrilowitsch, Horowitz, Brailowsky, Cortot, Lhevinne and Levitzki, and such ensembles as the Fonzaley and London string quartets, the Niles and Bolm ballets, the Revelers, Paul Whiteman's orchestra, the Russian Symphonic Choir, and the English Singers, to mention only a few, they are filled with an enthusiasm that makes a membership campaign a comparatively easy matter.

It is worth noting that in every case thus far the actual course presented through our organization has far exceeded the expectations of the local music-lovers. This has been largely because of the splendid co-operation of the artists themselves and of their managements, the Arthur-Judson Concert Bureau, the Wolfsohn Musical Bureau, the Metropolitan Musical Bureau, Evans & Salter, London Charlton, the Daniel Mayer office, Haensel & Jones, Fortune Gallo, and the Bogue-Laberge Concert Management. There has been a unique spirit of helpfulness among the individuals represented by these organizations, now merged in the splendid cause of creating a permanent musical interest where it has flourished only intermittently and spasmodically in the past.

The Community Concert Plan, when properly applied, makes no attempt at profit for any one except the listeners themselves, and is in the best sense an altruistic and co-operative proposition. Our local community concert associations have been formed on the basis of an annual dues averaging no more than five dollars per member, which means an investment of less than ten cents a week for good music throughout the season. On this basis a surprisingly large number of potential music-lovers have been turned into actual concert-goers, and the list of courses given below is a sufficient indication of the quality of the music that they will enjoy. Our operations have thus far been confined to Eastern territory, but by the end of this season it should be possible for us to co-operate with almost any community in the country, where local managers or musical organizations either do not exist or are unable to handle the concert problems successfully. Our field-workers thus far have been Dana S. Merriman, formerly musical director of Station WTIC in Hartford, Conn.; Fay Hancock, long known as an expert organizer; Louise Horton, Chairman of Music for the New York State Federation of Music Clubs, and Mrs. E. P. Richardson, well known as an author and broadcaster.

The following courses were arranged after a week's membership campaign, and many others are now in the process of organization:

Auburn, N. Y.—Song recital, Lawrence Tibbett, baritone; Paul Whiteman and his orchestra; lecture by Dr. Sigmund Spaeth; piano recital, Mischa Levitzki; concert by The English Singers.

Bridgeport, Conn.—Two-piano recital, Guy Maier and Lee Pattison; Sinfonietta of the Philadelphia Orchestra, and Marion Telva, contralto, Metropolitan Opera; joint recital, Dr. Spaeth, lecturer, and Thelma Given, violinist; Hans Kindler, cellist, with local chorus; joint recital, Richard Bonelli, baritone, and Maria Kurenko, soprano.

Bristol, Conn.—Song recital, Lawrence Tibbett, baritone; recital by Hans Kindler, cellist; The English Singers.

Chester, Pa.—Joint recital, Myrna Sharlow, soprano, and Hans Kindler, cellist; song recital, Richard Crooks, tenor; Yolanda Mero, pianist, and the Fonzaley Quartet; Dr. Sigmund Spaeth and local chorus.

Easton, Pa.—The English Singers; Maria Koussevitsky, soprano, and symphony orchestra; lecture by Dr. Sigmund Spaeth; joint recital, Beatrice Harrison, cellist, and Ifor Thomas, tenor; Benno Rabinooff, violinist, with symphony orchestra.

Newark, N. J.—The Vertchamp Quartet; The English Singers; The Elshuco Trio; piano recital, Mischa Levitzki; The London String Quartet.

New Britain, Conn.—Joint recital, Rudolph Ganz, pianist, and Nanette Guilford, soprano; joint recital, Max Rosen, violinist, and Carmela Ponselle, soprano.

Norwalk, Conn.—Violin recital, Mischa Elman; The English Singers; song recital, Louis Gruenberg, tenor; The Fonzaley Quartet and Harold Bauer, pianist; Dr. Sigmund Spaeth and assisting artist; Sophie Braslau, contralto, with local chorus.

Portland, Me.—Fred Patton, baritone, Metropolitan Opera, with women's chorus; Grace Leslie, contralto, with men's chorus; piano recital, Josef Hofmann; Marcel Grandjany, harpist, with women's chorus; Doris Niles and her Ballet; Grace Kerna, soprano, with men's chorus; Luella Melius, soprano, Chicago Opera, with symphony orchestra.

Potsdam, N. Y.—Lecture by Dr. Sigmund Spaeth; The English Singers; violin recital by Albert Spalding.

Scranton, Pa.—The English Singers; Two-piano recital, Edwin and Jewel Bethany Hughes; recital by Hans Kindler, cellist; song recital, Mary Lewis, soprano, Metropolitan Opera.

Springfield, Ohio—The New York Theatre Guild Repertory Company; Doris Niles and her Ballet; Francis Macmillen, violinist, and Elisabeth Rethberg, soprano; Sophie Braslau, contralto, and Dr. Sigmund Spaeth; The Cleveland Orchestra.

Watertown, N. Y.—Song recital, Lawrence Tibbett, baritone; joint recital, Dr. Sigmund Spaeth and Sylvia Lent, violinist; the London String Quartet; joint recital, Mischa Levitzki, pianist, and Charles Courboin, organist.

Webster, Mass.—Song recital, Nanette Guilford, soprano, Metropoli-

tan Opera; song recital, Lambert Murphy, tenor; concert by the Toscha Seidel Trio.

Williamsport, Pa.—The New York Theatre Guild Repertory Company; Doris Niles and her Ballet; joint recital, Sylvia Lent, violinist, and Ifor Thomas, tenor; Cleveland Orchestra; song recital, Elisabeth Rethberg, soprano, Metropolitan Opera.

Wilmington, Del.—The English Singers; Philadelphia Orchestra, Ossip Gabrilowitsch, conductor; joint recital, Yolanda Mero, pianist, and Max Rosen, violinist, and Doris Niles and her Ballet.

The New York College of Music

The New York College of Music, of which the directors are Carl Hein and August Fraemcke, is celebrating its fiftieth anniversary this season as a pioneer school of music in the United States. It has commenced with a vast increase in students and a few new additions to the faculty, among whom is Karl Jörn, distinguished tenor, formerly of the Metropolitan Opera Company. For fifty years this renowned and firmly established college has been a pioneer in preparing serious minded students for sound musicianship, artist careers, and for training many amateur students in the appreciation of good music. Graduates of the New York College of Music have entered careers on the concert and opera stage, and may be found in the foremost symphony orchestras, or as well established musicians and pedagogues throughout the country.

The New York College of Music was founded and incorporated in the year 1878 by Herman Alexander, under whom Rafael Joseffy and Theodore Thomas were members of the faculty. The succeeding director, Alexander Lambert, added such well known artists and pedagogues to the faculty as Leopold Godowsky, Frank Damrosch, and August Fraemcke, one of the present directors.

In 1904 the present directorship came into effect, with August Fraemcke and Carl Hein, who faithfully continue to supervise the sound musical education of pupils. Among the celebrated artists who have shown their interest and admiration, and have themselves performed for the students, are Paderewski, Josef Hofmann, Marcella Sembrich, Mischa Elman, Scharwenka, Weingartner, Max Fiedler, Leopold Godowsky, and others.

In 1920 the New York College of Music moved from its old building on East 58th Street to its new modern and enlarged quarters on East 85th Street; the college is located in a quiet residential section, yet in the heart of the city.

Under the present directors many valuable additions were made to the faculty, such as Rubin Goldmark, theory department, who taught at the college for fifteen years; Hans Letz, founder of the Letz Quartet, and formerly a member of the Kneisel Quartet; Karl Jörn, formerly tenor of the Metropolitan Opera Company; Dr. Cornelius Rybner, and others. August Fraemcke, distinguished pianist, personally supervises the piano department. Mr. Fraemcke has concertized throughout Europe and America, and has been soloist with the New York Philharmonic under Stransky;

he retired from the extensive concert field upon becoming director of the New York College of Music. It is hoped Mr. Fraemcke will add a recital of his own to concerts scheduled this season in Carnegie and Town halls, in commemoration of the fiftieth anniversary.

Photographs of the faculty of well-trained musicians and eminent artists are displayed on the cover of this issue of the MUSICAL COURIER.

College of Music Schubert Evening

The New York College of Music, Hein and Fraemcke, directors, selected their best pupils to present in a program of Schubert music, Carnegie Chamber Music Hall, November 22, when a large audience listened with attention to six representative works of this composer. A trio for piano, violin and cello, op. 99, was played by Antoinetta Mancini, Wilhelm Kindsgrab and Eberhard Riese, and was warmly applauded. Another important chamber music number was the variations on Death and the Maiden, played by a string quartet consisting of Belmont Fisher, W. Kindsgrab, Stephen Katuta and Marguerite Buttleman, and this showed evidence of thorough rehearsal. Rhea Becker and Anita Bruehl, sopranos, and Mae Zenke, contralto, were heard in Du Bist die Ruh, Die Forelle, Die Post, and Erlking, and the only piano solo of the evening was the fourth impromptu, in A flat, played by Harriet Fisher. Everything was performed with professional aplomb, and this chamber music concert attained high esteem in the opinion of all who heard it.

Milwaukee Opera Season Begins

Milwaukee's brief opera season opened with great brilliance in the Auditorium, November 17, when the Chicago Civic Opera Company presented Faust, the cast including Edith Mason as Marguerite; Alexander Kipnis, Mephisto; Charles Hackett, Faust, and Barre Hill, the young baritone who was first introduced to Milwaukee as soloist with the Lyric Male Chorus last season, as Valentine.

Polacco conducted and brought forth the full beauty of the score, helping to make the evening one of outstanding brilliance.

M. A.

Accident to George Liebling

On November 18, George Liebling, the pianist, while alighting from a street car in San Francisco, was thrown to the ground with such force that he dislocated his hip and knee. He was removed to a hospital where he is now resting comfortably. He had played several days before with the San Francisco Orchestra when he scored a tremendous success in Liszt's E flat concerto. He is to appear with the Los Angeles Orchestra, December 6 and 7, if his injuries will heal in time for the concerts.

Elwyn in Faust

Robert Elwyn, tenor, has been engaged to sing the title role in a concert presentation of Gounod's Faust at Syracuse University, December 13. The performance will be given by the University Chorus, under the direction of Prof. Howard Lyman.

ALEXANDER McCURDY
ORGANISTSoloist, National Association of Organists Convention
Portland, Maine, August 28-31

"Alexander McCurdy, although in his early twenties, is already one of the most noted concert organists of the day."

ANNA CAREY BOCK
Portland Press-Herald

"There is magnetism in Organist McCurdy's art, and exceeding tonal charm. Sabin's Bourree displayed flexibility and polish and magnificent effects."

Portland Express

"Mr. McCurdy showed himself a master of colorful orchestration and unusual technique, and a stylist in interpretation. His technical equipment is startling in its brilliance and dash."

Portland News



Photo by The Parker Studio

Organist, Second Presbyterian Church
21st and Walnut Streets, Philadelphia

De Sylva, Brown & Henderson Enter the Concert Field of Music Publishing

The career of the firm of De Sylva, Brown & Henderson reads like a page from a book of fiction with all its exciting romances so seldom found in the commercial world, even though it deals with music. Less than two years ago these three geniuses of the musical comedy field, with Robert Crawford, who had been one of the chief factors in the success of the Irving Berlin Publishing Company, entered upon the career of music publishing, which since then has grown by leaps and bounds, they having published such popular song hits as *Among My Souvenirs*, *C-o-n-s-t-a-n-t-i-n-o-p-l-e*, *Together, It All Depends On You*, *Broken Hearted*, and many others. They also were responsible for the publishing of the music of the musical comedy successes, *Good News*, *Manhattan Mary*, and *George White's Scandals*, and in addition they have today three new Broadway successes. *Hold Everything*, *Just a Minute*, and the *Fred Stone* show, *Three Cheers*, with others in preparation.

Mr. Crawford, however, was not content with these laurels. He saw the possibilities in the motion picture field of synchronizing songs with pictures, and the result was that he concluded arrangements for, and is now publishing, the biggest hit in the country, *Angela Mia*, by Erno Rapee and Lew Pollock (from *Street Angel*), also *Sonny Boy*, Al Jolson's song in *The Singing Fool*, and *Someday, Somewhere*, from *The Red Dance*.

And now, to cap the climax, De Sylva, Brown & Henderson, under Mr. Crawford's guidance, has entered the field of concert music. This department is in charge of Leo Edwards, well known composer, who has had wide experience in the concert music field. Mr. Edwards' thirty years' experience in every branch of the theatrical and concert field makes it possible for De Sylva, Brown & Henderson to be in a position to render invaluable service to concert artists. In fact, their first concert issues are by such well known composers as Charles Wakefield Cadman, Oley Speaks, Frederick Martens, Lily Strickland and Geoffrey O'Hara.

To a representative of the *MUSICAL COURIER*, Mr. Edwards gave a brief outline of what he intends to do. He says that the composers of concert songs should be deriving the same returns that the composers of popular music do. Therefore, one principal thing that Mr. Edwards plans is to try and prove that concert songs and music of the better class need not take five to ten years to make any headway. He will try, through personal contact with the artists who broadcast over the radio, who sing in the motion picture palaces, and in concert halls, such as Carnegie and Town Hall, to bring about a demand for these songs in the short space of six months or possibly a year, instead of making the composers of concert songs wait until they are gray-haired to derive any benefit from their life work. Mr. Edwards feels that the motion picture theaters and the radio are chiefly responsible for the works of the great masters, Tchaikowsky, Wagner, and others, becoming popular with the masses in this country, and therefore there is no reason why songs such as those used by the concert artists should not stand the same chance, for, while the concert-goers throughout the country are numbered in the thousands, radio fans who are music lovers and who have not had the opportunity of going to the Metropolitan Opera House or Carnegie Hall, number in the millions. One example of the rapidity with which a song may forge ahead is that of Geoffrey O'Hara's "Guns." Before the ink was dry on this composition, it already was programmed by Schumann-Heink and John Charles Thomas. It also was heard at the Roxy Theater, at the Paramount, and at the new five-million-dollar Fox Theater in Brooklyn during Armistice Week; also over radio stations WEA, WJZ, WRNY and

WOR, and at the Armistice Day celebration at Carnegie Hall under the auspices of the American Legion and presided over by Walter Damrosch. This sort of activity is one of the many reasons that De Sylva, Brown & Henderson have progressed at such a phenomenal pace.

It is with great interest that the concert field will watch the progress of this epoch making young concern, for the



LEO EDWARDS,
Manager of the recital song department of De Sylva,
Brown & Henderson

spirit of American progress, which has been demonstrated by De Sylva, Brown & Henderson under the guidance of Mr. Crawford, is bound to become an important factor in the future publishing of American concert music of every description.

Mabel M. Parker Studio Notes

C. Charles Herron was selected one of the members of the Temple University debating team which met Oxford University's team on November 13. Mr. Herron had no previous debating experience but was chosen over a large number of last year's varsity men because of his voice, diction and poise. He also has been made a member of the College Quartet.

Ruth Fowler has returned from a summer spent in Europe and has resumed studying with enthusiasm. Olga Swan is making rapid progress and displaying musical ability, and Pearl Schmidt also is showing great improvement. Miss Mackey is to give an afternoon program some time this month in Miss Parker's studio, singing French, Russian, German and Indian songs.

The above artists are all pupils of Mabel M. Parker, vocal teacher of Philadelphia.

Proschowski Gives Reception to Schipa

Tito Schipa, tenor of the Chicago Civic Opera, was tendered a reception by Frantz Proschowski on November 16. Many persons prominent in local musical circles were present, to listen also to a short program by Nina Weisman, soprano, a protégée of the tenor's. Mr. Schipa heard Miss Weisman two years ago and suggested that she study with Mr. Proschowski, agreeing to give her a scholarship. The

Chicago Opera artist was immensely pleased with her progress under Mr. Proschowski, and joined in the warm applause that greeted her singing of several arias and songs. She has a lovely soprano voice which has been carefully schooled.

Little Theater Opera Company in Robin Hood

The Little Theater Opera Company was founded, as announced in its program, for the purpose of bringing to the New York public "a repertory of intimate opera performed in English. With this form of entertainment—opera comique, so popular in Europe, the Little Theater Opera Company makes it possible for young American artists to obtain good operatic training in this country."

That the training had by the group which sang De Koven's ever-green *Robin Hood* at the Heksch Theater on upper Fifth Avenue on the evening of November 20 was of the very best became evident very soon after the rise of the curtain. The lovely tunes and the delightful action of De Koven's little masterpiece have rarely if ever been infused with more charm than on this occasion. There was no hint of amateurishness, the voices were young, fresh and beautiful, the action spirited, the humor keen.

Miss Elsie Wieber, who sang *Lady Marian*, is a coloratura star in the making. She will undoubtedly be heard from on much more important stages at no very distant date. William Hain, *Robin Hood*; Wells Clary, *Sheriff of Nottingham*; Warren Terry, *Sir Guy of Gisbourne*; Mary Hopple, *Alan a Dale*; Arnold Spector, *Friar Tuck*, one and all sang and acted well and contributed much toward making the revival a memorable one.

An orchestra, which lacked numerical strength in the strings, played well under the able leadership of William J. Reddick.

Scheduled for production during the season are: *The Bat* (Johann Strauss); *Merry Wives of Windsor* (Nicolai); *Djamileh* (Bizet); *Phœbus and Pan* (Bach); *L'Elisir d'Amore* (Donizetti); *The Chocolate Soldier* (Oscar Strauss). The Bizet and Bach operas are "first times in New York."

The ladies and gentlemen who constitute the various committees of the Little Theater Opera Company are to be congratulated on their undertaking, which has a real raison d'être, and which, judging from the performance of *Robin*, is destined to achieve a notable success.

Verdi Club Gives Musicales

Rosita Renard, Chilean pianist; Emita Ortiz, Cuban soprano; Henrietta Wakefield, Metropolitan Opera contralto, and Francisco Fuentes, Spanish baritone, were the enjoyable artists heard at the morning musicale of the Verdi Club, Florence Foster Jenkins, president, at the Waldorf-Astoria Hotel, November 21. A large audience, attentive to everything done, encored each artist and also rewarded Miss Ortiz for her excellent piano accompaniments for songs sung by Mr. Fuentes. As an opera star, Miss Wakefield was outstanding in her Verdi aria, and in five songs (Omar Khayyam) by James Rogers; these were especially enjoyed. St. Clair Bayfield gave a fifteen-minute address on Franz Schubert which proved very interesting. President Jenkins also introduced Constantine Dunravia, a North Pole explorer and named on the program was the most recent Verdi Club bride, Maude Molina Herschmann. In sorrowful, deeply expressive tones, President Jenkins memorialized Mrs. Alfred O. Corbin, whose recent death in an automobile accident is widely deplored. Her prominence as a former actress and novelist, her devotion as wife and mother, her splendid generosity, all this was referred to.

Officers of the Verdi Club are: Mrs. Florence Foster Jenkins, founder and president; Mesdames Julian Edwards, honorary vice-president; Melchiorre Mauro-Cottone, first vice-president; Rosa Ponselle, second vice-president; Mimi Aguglia, third vice-president; Charles J. Musante, fourth vice-president; Guido Ciccolini, fifth vice-president.

Elizabeth Simpson's Studio Notes

SAN FRANCISCO, CAL.—The gifted young pianists who comprise Elizabeth Simpson's San Francisco, Oakland and Berkeley coaching classes, have scored notable success during the past few weeks. George Kelly played in twenty concerts and recitals through the Pacific Northwest, from San Francisco to Seattle; Elwin Calberg was soloist at the Women's City Club of Oakland, winning a great ovation for his splendid rendition of the Mailla Waltz paraphrase by Dohnanyi; Doris Osborne played Schubert's A major sonata at the Schubert Centenary concert given by the San Francisco Musical Club; Mary Robin Steiner appeared at the Western Women's Club, the Junior Musical Club in San Francisco, and the Business and Professional Women's Club of Oakland; and Margaret Fish played at the October concert of the Amphion Club of Berkeley.

These young artists, with others soon to be heard in public, gave a brilliant recital at Miss Simpson's Berkeley studio on October 20. Among the numbers played with distinction were Rachmaninoff's Second Sonata and twelve Chopin Etudes, op. 25, by Elwin Calberg; Bach's Italian Concerto, by Mary Robin Steiner; Schubert-Tausig's Marche Militaire, by Doris Osborne; Dvorsky's Sanctuary and Dohnanyi's F sharp Rhapsody by Ellen E. M. Marshall; Liszt's D flat etude by Mildred Turner; a brilliant group of Borowski, Tchaikowsky and Albeniz, by Helena Mann Redewill, and six MacDowell numbers, by George Kelly.

C. A.

Wolfe to Tour Europe

Laurence Wolfe, tenor at the Munich Opera for two years, will return to the scenes of his first triumphs in Europe the coming season. He has been engaged by Dr. de Koos of Holland for an extensive tour including appearances in Cologne, Hamburg, Vienna, Prague, Amsterdam, Hague, Copenhagen, Oslo and Stockholm.

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Portrait by Galli

CAROLINE

LOWE

Reading Symphony Opens Season Under Walter Pfeiffer's Direction

The initial concert of the sixteenth season by the Reading Symphony Orchestra, held on November 18 at the Rajah Theater, Reading, Pa., was of such quality that it would have given joy to a discriminating musical audience in New York or any other large city. Walter Pfeiffer, who is also the head of the instrumental department at the New York University School of Music Education, has made an excellent orchestra out of the local organization since his appointment as conductor six years ago. Reading has every reason to be proud of him and his seventy musicians.

The first program of the season was a difficult one. The orchestral numbers were the Egmont overture by Beethoven, variations on a theme of Haydn by Brahms, and the Sixth Symphony of Tchaikowsky. Gertrude Kappel, one of the world's greatest dramatic sopranos, and a member of the Metropolitan Opera Company, was the soloist. She sang the aria, Ozean du Ungeheuer, from Oberon, by Weber, and a group of Schubert and Franz songs. At all times the conductor was in well high perfect command of his orchestra. He asks his musicians to give their best and they seem to do it cheerfully, because he makes them so enthusiastic that they appear to enjoy heartily the music which they are playing. The different sections of the orchestra did excellent work. One was fully aware of the fact that Mr. Pfeiffer's men are fine musicians who have full confidence in their conductor and follow his intentions in every detail. The entire program gave many opportunities to admire his fine sense for musical shadings. He has a great variety of musical tints at his command, and when he assembles them all and works up to a climax, the result is impressive.

But Mr. Pfeiffer fascinates his audience as well as his orchestra, for many of those who were present commented upon the fact that the concert was extremely interesting and that Tchaikowsky's Symphonie Pathetique never seems to have appeared to them so short as under Mr. Pfeiffer's direction. The applause after the symphony gave proof of the satisfaction of the audience, which did not rest until the entire orchestra had risen from their seats to acknowledge the appreciation of the public.

Mme. Kappel, upon whom the State of Bavaria conferred the title of Kammersängerin this summer, sang the aria from Oberon in a masterful fashion. Her middle, high and low registers were so evenly balanced, her entire vocal range so



WALTER PFEIFFER,
conductor of the Reading Symphony Orchestra.

compelling and her expressive power so convincing, that she well merited the ovation given her. The orchestra furnished a beautiful accompaniment to the aria. Following her group of songs, Mme. Kappel was compelled to grant an encore. The piano accompaniment was in the competent hands of Russell Heilig.

Italian Scholarships With Corti at Mannes School

The Italian New York daily, Il Progresso, has granted three scholarships for Italian violinists to study with Mario Corti, noted Roman teacher, at the David Mannes Music School. A competition was conducted on November 12 at which forty young players were heard by the judges—Mr. Corti, Mr. and Mrs. Mannes, Mr. Falbo, editor of the paper, and Mr. Grassi, Italian consul general in New York.

At the end of the hearing it was announced that Mr. and Mrs. Mannes had added a fourth scholarship and Mr. Corti a fifth, in view of the excellent talent represented. The winners, who have already begun their work at the School, were John Lamagra, eighteen, of Brooklyn; Charles Sorrentino, twenty-three, of Brooklyn; Pardo Fantelli, twenty, of New Rochelle; Joseph Biondi, eighteen, of New York; Ernest Giovanelli, fifteen, of Brooklyn. Mr. Corti, of the Royal Academy of St. Cecilia, Rome, arrived in New York for the season here a few days before the hearing.

Music-Drama-Dance Club Matinee

Julia Seargeant Chase founded the Music-Drama-Dance Club last spring, and presided at the first musicale, November 17, at the Waldorf-Astoria Hotel, New York, presenting these artists: Laurie Merrill, American soprano; William Taylor, tenor, and Marie Louise Bobb, twelve-year-old pianist. Miss Chase is to be commended for two things, first on the reasonable length of the program, and secondly because she wasted no time in lengthy introductions and speeches. Laurie Merrill's singing of songs by French and American composers, with her few explanatory remarks, interested every one, and when she later appeared in a fascinating Spanish costume, with colorful shawl and big comb, she made splendid and well deserved effect; Ay-Ay-Ay and Clavelitos were sung by her with authoritative, genuine

Spanish style. Flowers were presented her and she was afterward photographed with President Chase and officers.

William Taylor sang arias and songs in a voice of unusual clearness, warmth and real expression, making a definite impression. Little Marie Louise Bobb played a sonatina by Reinecke with musical taste and clear technique; Nancy Armstrong is her teacher. Accompanists were Louise Clayton Woodruff and F. W. Riesberg. Among distinguished guests of honor were Mesdames Leila Cannes, Thomas Vivian, William R. Chapman, J. Christopher Marks, Henry Willis Phelps and Laura Prisk, who, with others, were introduced by President Chase. The annual luncheon is set for January 26. Officers of this splendid new club are Julia Seargeant Chase, founder and president; W. W. Beales, first vice-president; Philip Braender, second vice-president; H. Lee Ziegler, third vice-president; M. Victoria Mackid, fourth vice-president; Cornelia M. Jennings Chase, corresponding secretary.

Goossens Wins Pittsburgh Acclaim

Eugene Goossens conducted the Pittsburgh Symphony Orchestra at its concert of October 28, and was received with enthusiasm by the press as well as the public. The Pittsburgh Sun-Telegraph said: "Eugene Goossens has never appeared to better advantage, and his qualities glow all the brighter when one considers how short a while he associated with these players before the concert. He holds a steady hand over his men, encourages them well in their weak phrases, and leaves them free rein, as he did in the Russian and Rumanian works, when the music can be trusted to carry them along. There was never a dull moment in the well-known symphony; his accompaniments for the songs were well considered, the Wagner numbers being as interesting from the orchestral standpoint as they were vocally."

Harvey Gaul, writing in the Pittsburgh Post-Gazette, was equally enthusiastic: "Ordinarily we don't believe much in miracles, but Eugene Goossens is certainly a miracle-worker. This Merlin from Rochester came down here, waved his stick, told the men a few things about crescendos, inspired them, and the result was the best concert we have yet had from this organization. Color, dynamics, climax and all the rest of it, were there, and if there were a few soggy inside parts and two ragged leads in an almost first-reading accompaniment, what of it? Even a spavined, parboiled reviewer could detect them, and in the sum total they are not important."

Binghamton Symphony in First Concert

The initial concert of the third season of the Binghamton Symphony Society on October 21 was greeted with an enthusiasm which augurs success for this young orchestra. Francis Frank, the conductor, termed by the Binghamton Press "A rare compound of vigor and dreams," received an ovation. Under his baton the majestic Fifth Symphony of Beethoven was performed with grandeur of form and perfection of detail rarely found in orchestras of such tender age. The next number on the program, Handel's Largo, occasioned much applause for Walter Griswold, concertmaster, who was accompanied by Helen Pritchard, harpist. So rich was Mr. Griswold's tone, so colorful and artistic his phrasing that he shared the honors of the day with Cyrena van Gordon, the soloist. Miss van Gordon, acclaimed by the critics as one of the greatest mezzo-contraltos of the time, sang the Abritta Rurale from Aida. In response to insistent applause, she gave two encores, As We Part, by McNair Ilgenfritz, and Brunnhilde's Cry from Die Walküre. In the latter, Miss van Gordon showed not only her great vocal talent, but a highly organized dramatic temperament. The concert was concluded with the Rimsky-Korsakoff Flight of the Bumble-Bee, in which the audience delighted, and with that favorite of favorites, The Blue Danube.

The next concert, which is eagerly anticipated by the patrons of the Binghamton Symphony, will feature Edwin Hughes, pianist, and will take place on December 2.

R. J. S.

Alice Lawrence Ward Studio Notes

Margaret Northrup, soprano, gave a song recital at Collegeville, Pa., October 25. The Forkers (Helene, soprano, and Jesse, baritone) gave a joint recital at Garfield School, Newark, N. J., October 16. Helene Forker was heard at the Ocean City, N. J., Women's Club, in a song recital, November 17. Marguerite Zender, coloratura soprano, sang a group of songs at a tea given by political women's clubs at Hotel Riviera, Newark, N. J., on October 27. Harold Patrick, baritone, sang with success at Sanford, Me., October 28. Betty Farr, contralto, and Florence Yordy, soprano, broadcast every other week over station WEVD. Veronica Wiggins, contralto, well known to radio fans, broadcasts weekly from station WOR, in the Choir Invisible and in the Caroline Trio; also weekly from station WEA, in the Cadman Hour. She will also broadcast from station WJZ in the Poling Hour.

All of the above are artist-pupils of Alice Lawrence Ward.

Naegele Helping Americans

To prove to the American public that young American composers have a message of beauty to deliver, as well as have the established masters of composition, Charles Naegele, pianist, frames his programs with one previously unheard composition upon each.

Recently he gave a first performance of Blue Lagoon, by Glen Sherman, an eighteen-year-old Chicago boy, before the Schubert Club of Stamford, Conn., a critically discriminating audience, and the unpublished piano number was the "hit" of the concert. Similarly Mr. Naegele has included upon his programs unpublished compositions by Dwight Fiske, Porter Steele, Parker Bailey and Mark Blitstein, who are becoming favorably known among the young composers through Mr. Naegele's interpretations.

Women's Federation Song Prize

The National Federation of Business and Professional Women's Clubs, 1819 Broadway, New York City, is offering two separate awards, one of \$200 and the other of \$300, for the best words and music for a new Federation song. The contest for words will close February 15, 1929, and decision

as to the winner will be made on or before April 1, 1929. After that date copies of the words may be obtained from the headquarters of the Federation by anyone who desires to compete for the music award. The contest for the music closes May 15. Leading musicians will serve as judges in the contest and Lena Madess Phillips of New York City, president of the Federation, who is a musician and composer, will be a member of the group, passing upon the availability of the song for Federation use. The prize-winning song will be recognized as the official Federation song by the 52,000 members of the organization and will be featured at the next annual convention, July 8 to 13, 1929, at Mackinac, Mich.

The contest is open to women only. Words and music are to be sent in anonymously under the usual conditions. The songs must be suitable for group singing and something of the type of the best known Alma Mater songs, Fair Harvard, 'Neath the Elms of Dear Old Yale, and Hail, Minnesota. All rights to both words and music of the song shall belong to the Federation.

Edgar M. Cooke Pupil in Recital

Jane Mildred Birkhead, lyric coloratura soprano, pupil of Edgar M. Cooke, vocal teacher of Philadelphia, met with success when she appeared recently in recital in Trenton, N. J. She was assisted by Virginia Snyder, pianist, who



JANE MILDRED BIRKHEAD

also played a group of solo numbers, and by Robert V. Jannelli, flutist. Miss Birkhead sang four groups of songs, English, French and German, and two arias, Charmant Oiseau, from La Perle du Bresil, and Ah, fors e lui, from La Traviata. The critics were unanimous in their praise of Miss Birkhead's singing, predicting a fine future for this young artist. She has poise, fine style and her diction is splendid. Her group of German songs was especially well received, for in them she displayed, according to one critic, a very wide range of ability.

Miss Birkhead has been heard many times over the radio and last season was a member of the Philadelphia Grand Opera Company.

Sixth Week of the Metropolitan

Boheme will open the sixth week of the Metropolitan Opera season next Monday evening with Alda, Guilford, Gigli, Scotti, Pinza, Didur, Altglass, Reschiglian, Malatesta and Ananian, and Bellezza conducting.

Other operas of the week will be:

La Juive, on Wednesday evening, with Rakowska, Ryan, and Martinelli, Rothier, Tedesco, Picco, Ananian, Gustafson, with Galli, DeLeporte, Bonfiglio as the dancers and Hasselmanns conducting; Il Trovatore, as a special matinee on Thursday, with Ponselle, Homer (first time this season), Falco, Lauri-Volpi, Danise, Pinza, Paltrinieri, Gabor, and Bellezza conducting; L'Africana, Thursday evening, with Rethberg, Lerch, Wakefield, Gigli, Basiola, Rothier, Didur, Ananian, Bada, Altglass, Reschiglian, and Serafin conducting; Aegyptische Helena, on Friday evening, with Jeritza, Fleischer, Telva, Ryan, Lerch, Bourskaya, Carroll, Falco, Flexer, Laubenthal, Whitehill, and Bodanzky conducting; Andrea Chenier, Saturday matinee, with Ponselle, Dalossy, Bourskaya, Wakefield, Martinelli, Ruffo (first time this season), Didur, Tedesco, Bada, Picco, Ananian, Cehanovsky, Reschiglian, Malatesta, Gustafson, and Serafin conducting; Tannhauser, Saturday night, with Rethberg, Clausen, Lerch, Kirchhoff, Schutzendorff, Mayr, Wolfe, Altglass, Gabor, Bloch, with Bodanzky conducting.

At next Sunday night's Opera Concert, Erna Rubinstein, violinist, will play, and Mmes. Guilford, Lerch, Manski and Telva and Messrs. Tokatyan, Basiola, Cehanovsky and Macpherson will sing. Mr. Bamboschek will conduct.

Third Biltmore Musicales

The third of the series of Biltmore Musicales this season will be given in the ballroom of the Biltmore Hotel, Friday morning, December 7. The artists will be Lucrezia Bori, soprano of the Metropolitan Opera Company; Joseph Macpherson, bass baritone of the Metropolitan Opera Company, and Raul Georges Vidas, violinist.

Wittgenstein Returns from Tour

Victor Wittgenstein, New York pianist, has returned from a successful tour of Canada. His success in Montreal was such that he has been re-engaged to return as soloist with the orchestra on March 15. His New York recital is scheduled for December 10, and Washington and Louisville are included among his spring dates.

Monteux Gives First Amsterdam Performance of Haydn's Bell Symphony

Myra Hess a Welcome Guest—Rachmaninoff Plays Liszt—French Pianists Perform Dreamy Jazz

AMSTERDAM.—Pierre Monteux recently brought out two novelties widely differing in character but similar in their success. One was Leos Janáček's Sinfonietta, a work so fresh and so modern that it is difficult to believe the veteran Czech composer was seventy-two years old when he wrote it. The other "novelty" was Haydn's Bell Symphony which was heard here for the first time on this occasion. Monteux's conscientious methods of rehearsing, combined with his keen, musical insight and artistic sympathies helped materially toward the success of these works.

Myra Hess was a very welcome guest of the orchestra, and on her last visit here played the Beethoven G-major concerto with great nobility. A new visitor was Rosette Anday, the popular contralto from the Vienna Opera. As a matter of fact, the designation, "contralto," is only partly correct, for her voice is of such unusual range that she might just as legitimately be called a mezzo-soprano, or even soprano. But the rich quality of her voice is that of a contralto, and Miss Anday showed us that she knows how to make the most of it. She sang arias by Mozart and Gluck beautifully but what suited her best was Mahler's Lieder eines Fahrenden Gesellen in which she gave the changing moods of gaiety and pathos their full expression.

The same evening Monteux gave a superb performance of Schubert's Rosamunde Ballet Music and Berlioz's Romeo and Juliet. Mendelssohn's violin concerto was played at a third concert by Louis Zimmerman, the orchestra's concert master, who performed this familiar work with his usual skill.

LISZT VERSUS MODERNS

Rachmaninoff has paid us a visit, giving two piano recitals in the large hall, with great success. It is the fashion here nowadays to worship the moderns, be they beautiful or not, so it was a genuine relief to listen to a good, conservative program containing Beethoven, Liszt and a quantity of Schumann. Many "modern" pianists turn up their noses at the two latter composers, especially Liszt—possibly because they can't play him. Rachmaninoff can, though—unforgettably; and under the fingers of this great romantic, Schumann's Carnival and some of Liszt's Etudes lived for us.

The two French pianists, Wiener and Doucet, appeared in the new concert hall of the recently completed Music Lyceum, a tasteful, well-lighted hall with good acoustics. These artists are unique in their playing of jazz. They lend it a beauty that is dreamy, rhythmic and insinuating by turns. The perfection of their ensemble and the variety of tone color defies criticism. They had a delirious success.

The Don Cossacks' chorus, Platoff, composed of thirty singers, has appeared several times, performing songs of the Russian steppes. They are a remarkably well trained group with two excellent solo voices—a plaintive tenor and a mellow baritone. The last number of their program was especially interesting for it was also danced by several of the troupe, in turn. Moreover it was whistled by one talented member who added his shrill, pure tones to several of the more lively pieces.



JEANNE GORDON,

after nine years with the Metropolitan Opera Company, seeks new triumphs in Europe. Miss Gordon sailed last Friday and will make her home in Paris for the next two years. She is engaged for a tour of Germany, performances in Monte Carlo, and later will sing in Paris.



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Beautiful Garden Is Mary McCormic's Hobby

Mary McCormic has the world's most beautiful garden; she says so herself, and she ought to know, for every leisure moment of vacation time is spent there, and she digs, weeds, transplants and does all the other things which real gardeners are supposed to do.

The villa, an imposing building on the Riviera, is fronted by a space paved with massive rocks of irregular size, and in every nook and cranny the grass and ivy are growing. The grounds slope gently down to the bay.

The garden covers over 5,000 square meters and it contains every kind of plant and tree indigenous to southern France. The trees are the diva's special pride, and as the building has been standing for over one hundred years, one can easily visualize their beauty and what a wealth of foliage shades the grounds. There are ancient olive trees with their gnarled roots and silvery leaves; the exquisite mimosa with its tassels of yellow bloom; many fig trees with their black and yellow fruit; and in addition to the lemon, orange and tangerine trees which crowd all the available space there are to be found varieties on which all three of the latter have been grafted and which bear lemons, oranges, and tangerines at the same time. Her special delight, however, is the great nefe tree, which is native of Japan and very rare in southern France. It is a gorgeous specimen with great broad leaves giving delightful shade. In the midst of the garden there is a large pond in which goldfish disport themselves—and then, her flowers—words cannot paint their beauty; imagine great beds of calla lilies and iris of every known variety and color; roses as large as small cabbages fill the air with their fragrance. Cape jasmines, tuberoses, all lend their magic to this enchanted spot.

One of the most decorative features of the garden is the flight of steps leading down from the house. It was built from a design by Miss McCormic, fashioned of rough stone,

very broad with two landings breaking the continuity, on which are immense urns of stone filled with blooming plants, and down the center of the flight a profusion of English ivy has been trained, which divides it into sections.

It is in this paradise that Mary spends her leisure hours with her inseparable companion Toni, a small Pekinese, who adores his mistress and never leaves her side. It is one of the trials of professional life that Toni must be left behind, under the care of her chauffeur, for Toni is not of a mind to put up with the restrictions here which relegate him to baggage cars.

"You can imagine how I hate to leave this," said Miss McCormic, showing us many views of the garden and villa, "and what a joy it is when the season is over and I can return to it. Of course, I get brief respites between seasons in Paris and Monte Carlo, but while I am here all that I can do is to surround myself with these photos. I love America and will always feel that it is my home, but my garden occupies a place in my heart that can never be otherwise filled."

Esther Lundy Newcomb Sings Schubert Lieder

Esther Lundy Newcomb, soprano, appeared before the Reading Club of La Grange, Ill., on November 5, in a program of Schubert's Lieder. She was accompanied by Mary Catharine McCaughan, who was also soloist, playing an Impromptu and two of the Moments Musicaux by the same composer.

Mrs. Newcomb, who spent part of the summer in the East, has devoted the last few months to intensive work on her winter programs. She will appear before many important clubs in and near Chicago and later in the season will have both an Eastern and a Southern tour.

While in the East she sang at two of the orchestral concerts of the Erie Festival Week and in an afternoon recital in Franklin, Pa. She spent much time in Pennsylvania and northern New York, touring through out-of-the-way parts of the countryside and adding to her well known and interesting collection of "Americana."

Mrs. Newcomb's country home, near Chicago, is furnished with many rare and beautiful pieces of early American furniture, some of them of Revolutionary period, and she has a unique collection of American glass. This summer she added to her "cup-plate" collection and found several very rare steel engravings.

Eleanore La Mance for Cairo

Eleanore La Mance, American mezzo soprano of Jacksonville, Fla., and a pupil of Claire Kellogg, is having an interesting operatic series in Cairo. The young artist, who has been studying abroad and has appeared in theatres in Ferrara, Palermo and Torino, has been engaged for the Royal Theatre to give performances of Aida, Lohengrin, Die Walkure, Rosenkavalier, Werther, Samson and Delilah, and Norma.

Miss La Mance was heard in this country with William Wade Hinshaw's intimate opera in English and later in a season of light opera with the Washington Opera Company, when she made quite an impression in Robin Hood. It was in this role she attracted the notice of wealthy patrons of the Albion venture and they offered the young mezzo the training abroad that has placed her in the advance guard of Americans "over there."

Pianoforte Teachers' Society Holds Meeting

Boston, MASS.—The Pianoforte Teachers' Society of Boston held its regular monthly meeting, November 12, in the Pierce Building. The speaker of the evening was Florence Newell Barbour, who gave an informal program of her teaching pieces for the piano. Mrs. Barbour opened her program with a short talk on The Repertoire of a Modern Teacher and Inspirational Teaching.

Blanche Dingley Mathews, now of Colorado, will be the attraction at the next meeting, to be held in December. Mrs. Mathews is a charter member of the society and her old friends of Boston are preparing a warm welcome for her.

The society held an informal luncheon at the Mayflower Hotel on November 19.

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Eastman School American Composers' Concerts

The Eastman School of Music of the University of Rochester will conduct five American Composers' concerts this season in its effort to give an opportunity to native composers to hear adequate performance of their works and to determine which works are most suitable for publication. The Eastman School will sponsor the publication of selected works.

The school, under inspiration from Dr. Hanson, entered this movement on behalf of American creative music as a pioneer. There is now wide co-operation in the movement and prominent orchestras are including American works on their programs.

The accomplishment of the Eastman School American Composers' concerts in the past four years is herewith presented in lists of composers and compositions, and a list of the compositions published by the Eastman School of Music:

WORKS PLAYED AT THE AMERICAN COMPOSERS' CONCERTS

Ernst Bacon—Prelude and Fugue, Two Songs with Orchestra.
Evelyn Berkman—Symphonic Poem, The Return of Song.
John Beach—Ballet, The Phantom Satyr.
Jeanne Boyd—Andante Lamentable.
Charles Wakefield Cadman—Cantata-Opera, The Sunset Trail.
Joseph Clokey—When the Christ Child Came, for chorus orchestra and solo voices.
Aaron Copland—Cortège Macabre, from an Unpublished Ballet; Prelude from Music for the Theater.
Edward Delaney—Suite, The Constant Couple.
Eric DeLamarter—The Betrothal Suite; The One Hundred and Forty-Fourth Psalm, for Voice and Orchestra.
Herbert Elwell—Ballet Suite, The Happy Hypocrite.
Howard Hanson—Prelude and Ballet from A Forest Play; The Lament of Beowulf, for chorus and orchestra.
Walter Edward Howe—Symphonic Poem, Outside the Tent.
Roy Harris—Andante from an Unfinished Symphony.
Herbert Ingh—Variations on a Modal Theme.
Frederick Jacobi—Nocturne from Symphony No. 1.
A. C. Kroeger—Symphonic Poem, "S. P. D. S."
Bernard Kaun—Suite of Sketches for Orchestra.
Wesley La Violette—In Memoriam, Armistice Day, 1919.
Charles Martin Loeffler—Canticum Fratris Solis (Hymn of St. Francis).
Otto Luening—Symphonic Poem; Three Songs for Soprano and Orchestra; Serenade for Three Horns and Strings.
George F. McKay—Symphony, From the Black Hills, First Movement.
Leopold Maunz—Suite for Orchestra.
Douglas Moore—The Pageant of P. T. Barnum.
Harold Morris—Tone Poem.
Quincy Porter—Ukrainian Suite for Strings.
Wallingford Riegger—Caprice for Ten Violins.
Bernard Rogers—Symphony Adonias; Soliloquy for Flute and String Orchestra.
Edward Royce—Tone Poem, The Fire-Bringers.
Mark Silver—Symphonic Poem, Peace and War.
Leo Sowerby—A Set of Four Ironies; Medieval Poem-Organ and Orchestra.
Melville Smith—The Weeping Earth, for orchestra, organ, chorus and tenor.
Alexander Lang Steinert—Tone Poem, Southern Night.
William Grant Still—Darker America.
Albert Stoessel—Suite Antique.
Edwin Stringham—Three Pastels.
Randall Thompson—Symphonic Poem, The Piper at the Gates of Dawn; Pierrot and Cothernus, Prelude to a play by Edna Vincent Millay.
Donald Tweedy—Symphonic Study, L'Allegro.
David Van Vactor—Chaconne for Strings.
F. M. Warnke—Suite, Impressions of a Mountain.
Adolph Weiss—Tone Poem, I Segreti.
Mark Wessel—Scherzo, Burlesque for Piano and Orchestra; Concertino for Flute and Orchestra.
Paul White—String Quartet.
Emerson Whitborne—Saturday's Child.

The works so far published by the Eastman School of Music are as follows: Soliloquy for Flute and String Orchestra, by Bernard Rogers; Ukrainian Suite for Strings, by Quincy Porter; Medieval Poem for Organ and Orchestra, by Leo Sowerby; The Pageant of P. T. Barnum, by Douglas Moore; Four Ironies, by Leo Sowerby; Darker America, by William Grant Still, and The Betrothal Suite, by Eric DeLamarter.

Seacombe Intime Artistic Recital

The fourth season of Intime Artistic Recitals under the direction of Mrs. Charles M. Seacombe, began November 13 in the beautiful salon of Mrs. William Wood Ricker, under the patronage of distinguished society matrons. Laurie Merrill, Dorothy Werner, Marion Senta, Catherine Dale-Owen, Harry Perella, Erwin Wollner, and Paul Tisen provided pleasant music, accompanied by Antoinette Lepescu and Margaret Walsh; these young artists played the piano

or sang. Prof. Carter Troop (University of Chicago) gave his comments on Huxley's new novel, Point Counter Point, in a way which created curiosity. Laurie Merrill read several of her poems from her book soon to be published, including The Singing Waters of the Mediterranean, A Lesson in Beauty, and Vision. The lovely ideas, so poetically expressed, her mellifluous voice, deeply expressive, combined with a radiant gold-and-brown costume, all this won her spontaneous applause.

Two More Canadian Festivals to Be Presented

One of the features of the Old English Yuletide Festival to take place at the Empress Hotel, Victoria, B. C., beginning December 22, will be The Chester Mysteries, which was revived and brought to Canada a few years ago. The presentation of the play will be by the Little Theater group, directed by Major L. Bullock Webster, and the stage setting will be by Charles W. Simpson, a member of the Royal Canadian Academy. The incidental music was especially composed by Dr. Healey-Willan, well known in connection with church music. The festival also will feature other notable revivals of the Christmas customs of England dating

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from the Middle Ages down to the time of Dickens and Mr. Pickwick.

Another Canadian festival soon to take place is the Sea Music Festival, which will be presented for the first time from January 23 to 26 at Vancouver. Some of the most distinctive music inspired by the sea, from the time of the Vikings down, is being arranged for the Vancouver Hotel concerts by Harold Eustace Key, music director of the Canadian Pacific Railway, who won distinction by directing several of the festivals held in Canada during the past season. At this festival there will be presented, among numerous solo and chorus performances, two groups of songs in stage settings: The Order of Good Cheer, incorporating old French chants of Acadia harmonized by Dr. Healey-Willan, and On the Deep, Deep Sea, introducing famous deep water chants arranged and staged by Captain Frederick William Wallace.

Main Line School of Music Activities

The Main Line School of Music, Ardmore, Pa., gave a junior musicale in the school auditorium on the afternoon of November 12. Especially creditable work was done by Arnold Fletcher, Jeannette Lent, Helen Morris, Jane Morris and Harry Wood.

Honors for grade examinations were accorded Howard and Harry Wood. A half year scholarship in the advanced grade was awarded to Grace Lindeberg, and a scholarship in the intermediate grade continued for Agnes Hegener.

On Tuesday, November 13, Florence Leonard, director of the school, gave a talk before the Woman's Club of

Bywood on Schubert, His Personality and His Message. Musical selections were presented by Josephine Gemberling, violinist, and Rosalie Murray, pianist, both members of the faculty of the Main Line School of Music.

A Tribute to the Late Dixie Hines

It was particularly fitting that the day following Armistice Day should have been selected by the Dixie Hines Memorial Committee for a tribute to this press agent who so recently passed over the border, after fighting a life-long battle gallantly against the disease which finally caused his death.

Under the auspices of the Theatrical Press Representatives of America, of which organization he was a founder in addition to founding and editing its official organ, The Quill, the Memorial Hour was held at the Lucille La Verne Theater, on November 12, at 1 o'clock. Miss La Verne kindly donated the theater for the services.

Walter Hill, chairman of the committee, opened the meeting and introduced Edwin Franko Goldman, bandmaster, who told how much Dixie Hines had to do with its success and how unselfishly he had given of his time and energy to put this musical organization on the map. Bide Dudley, dramatic editor of the Evening World, told how Mr. Hines had assisted him when first he came to New York. He was followed by Del Staigers, cornetist of the Goldman Band, who played My Rosary.

Willard Coxey, of T. P. R. O. A., paid the organization's tribute to its late member, and then Mr. Hill read the tribute of Francis Reid, secretary of T. P. R. O. A. Lotta Madden sang Alleluia, and S. I. Connor recited Tennyson's famous poem, Crossing the Bar. A poem written by Mr. Hines' mother, and published in her home town paper in Bainbridge, Ga., was the closing tribute.

The Lucille La Verne Theater was well filled, those present including Mrs. Edwin Franko Goldman, Marguerite Sylva, Ada Patterson, Mrs. Frank Grey, Helen Donnelly, Ellen Hopkins, Mr. Hines' sister, and his nieces the Misses Miriam and Ruby Hopkins, Lucille La Verne, Edwin W. Dunn, Kelcey Allen, S. I. Goodfriend, Arthur Rosenfeld, Wells Hawks (President Emeritus of T. P. R. O. A.), Howard Herrick, Mrs. White, and many others.

Activities of Mrs. Mount and Pupils

Mary Miller Mount was accompanist at the opening concert of the season of the New Century Club in Philadelphia, playing for Jeno de Donath, violinist, and Elwood L. Weiser, baritone. The latter is a pupil of Mrs. Mount and, judging by the comments of public and press, reflected credit upon his teacher at this concert. The Evening Bulletin declared that Mr. Weiser has a voice of fine volume, good range and full, resonant tones, and that he shows the results of good training.

On November 20, Florence Reichert, soprano, gave a song recital in Glenside, Pa., assisted by Violet Crandall, pianist. Both of these artists study with Mrs. Mount.

Mrs. Mount is having a busy season teaching and appearing in concert. She is scheduled to play in all of the concerts in the series of fifteen or more which the Lester Piano Company is presenting in Philadelphia and throughout the State of Pennsylvania.

Philadelphia Grand Opera Notes

William C. Hammer, general manager of the Philadelphia Grand Opera Company, announces that owing to illness Hope Hampton's operatic debut with the Philadelphia Grand Opera in Manon has been postponed from Thanksgiving evening, November 29, until Friday evening, December 21. In addition to this opera, there will be two other interesting performances by this company during December, Samson and Delilah on December 6, with Mme. Cahier in the leading role, and Carmen on December 27, at which time Louis Graveure will make his first operatic appearance in this country.

Anderson Artists to Sing The Messiah

Carmen Reuben, soprano; Mildred Potter, contralto, and Henry Clancy, tenor, three artists from the Walter Anderson Musical Bureau, have been engaged by Professor Walter Henry Hall to sing in The Messiah with the Columbia University Choral Society on December 19.

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De Koos, Prominent European Manager, in America on Brief Business Trip

Dr. G. De Koos, head of the Hollandsche Concertdirectie, arrived in New York last week and will be here until December 8. He can be reached through the MUSICAL COURIER office or at the Buckingham Hotel.

Dr. De Koos came to America last year to complete arrangements to control tours through Europe of American artists and artists residing in America. He was eminently successful in his arrangements and this year has had many artists abroad whose names are familiar in this country, some of them being Americans and some natives of various European countries. He is now booking tours for these and other artists for next year and the year after next. A few of the artists on his list who are best known in America may here be listed for the information of MUSICAL COURIER readers. Pianists—Wilhelm Bachaus, Bela Bartok, Harold Bauer, Alexander Brailowsky, Ernst von Dohnanyi, Carl Friedberg, Leopold, Godowsky, Vladimir Horowitz, Jose Iturbi, Mischa Levitzki, Joseph Lhevinne, Yolanda Mero,

Benno Moiseiwitch, Elly Ney, Paderewski, John Powell, Sergei Rachmaninoff, Arthur Rubinstein, and Harold Samuel; singers—Sophie Braslau, Lucille Chalfant, Richard Crooks, Esther Dale, Ilona Durigo, Elena Gerhardt, Dusolina Giannini, Louis Graveure, Roland Hayes, Maria Ivogun, Nina Koshetz, Myra Mortimer, Marie Rappold, Tito Schipa, Elisabeth Schumann, Franco Taffuro, Lawrence Wolfe; violinists—Zlatko Balokovic, Samuel Dushkin, Mischa Elman, Carl Flesch, Thelma Given, Cecilia Hansen, Jascha Heifetz, Bronislaw Huberman, Paul Kochansky, Fritz Kreisler, Barbara Lull, Benno Rabinoff, Toscha Seidel, Albert Spalding, Joseph Szigeti, Jacques Thibaud and Efrem Zimbalist; cellists—Judith Bokor, Pablo Casals, Gaspar Cassado, Hans Kindler; chamber music and others—London String Quartet, Pro Arte Quartet, Roth Quartet, Concertgebouw Orchestra directed by Willem Mengelberg, La Argentina, Andres Segovia and The Revellers.

This list no doubt will be considerably augmented.

Sokoloff Dedicates New Cleveland Music Hall

New Addition to Public Auditorium Spacious and Inviting—Program by Cleveland Orchestra an Inspiring One—Josef Hofmann First Solo Artist—Schubert Week Celebrated

CLEVELAND, OHIO.—Something of a gala occasion was the dedication of the new music hall of the great Public Auditorium, dedicated by Nikolai Sokoloff and his Cleveland Orchestra in an artistic and pleasing program of the "popular" variety. The new hall, with its seating capacity of 3,000, faces on Superior Avenue, and appears to be merely a new wing added to the huge public hall. Its appearance from the outside is deceptive, as it is spacious and comfortable within and not at all the tiny auditorium that it looks to be from without.

Mr. Sokoloff chose for his dedicatory program Dvorak's Carnival Overture, the Prelude to the Deluge by Saint-Saens, The Flight of the Bumble Bee by Rimsky-Korsakoff, the School of the Fauns by Piere's Cydalise and the Satyr, Schelling's Victory Ball, Le Lac de Cygnes by Tchaikowsky, and the Tannhauser Overture. The soloist was the youthful baritone, Stefan Kozakevich, protégé of Chaliapin, who sang two arias from Moussorgsky's Boris Godounoff and pleased his audience immensely.

Acoustically as well as pictorially, the new hall seemed to satisfy the first-night crowd. It seems to be a real and very necessary addition to the progressing musical life of Cleveland.

JOSEF HOFMANN ENJOYED

Josef Hofmann came as the first solo artist to appear in the new music hall, giving a recital there the night following Mr. Sokoloff's dedication. Hofmann was the first artist in the Philharmonic Concert Course sponsored by James De Voe.

Always a discriminating and deeply discerning artist, Hofmann chose a program that included Handel's Variations in E major, Mendelssohn's Scherzo in E minor, the Schumann



DR. G. DE KOOS,
Head of the Hollandsche Concertdirectie, who is now in New York in search of artists to present abroad.

Carnaval (played as it has seldom been played hereabouts), three pieces by Chopin (Valse in A flat major, Nocturne in E flat major, and a Fantasy), a March by Prokofieff, a Liszt Tarantelle, and a number by the pianist himself called The Sanctuary.

There is little that can be added to the praise already given the great pianist. He played, as always, with the utmost sincerity, with exquisite finish and with a facile technic that held his hearers in breathless interest. The spontaneous way he was greeted, and the warm applause that followed every number, attested to his well-established popularity in Cleveland as elsewhere.

SCHUBERT WEEK CELEBRATED

Schubert Week in Cleveland was celebrated with fitting pomp and circumstance, under the direction of a committee headed by Griffith J. Jones, chairman, and Zoe Long Fouts, secretary. Committee workers were Caroline Saunders, Russell V. Morgan, Severin Eisenberger, Donna M. Goodbread, Charles de Harrack, Francis J. Sadlier, Emi de Bidoli, Charles D. Dawe, Mrs. Franklyn B. Saunders and Edwin Arthur Kraft.

The schedule for Schubert Week was as follows: November 18, Schubert Sunday in Church; 19, Schubert Education Day; 20, Schubert Civic Day; 21, Schubert Fine Arts Day; 22, Schubert Day in Libraries; 23, Schubert Day in Industry; 24, Schubert Radio Day; 25, performance of Kurt Atterburg's Centennial Symphony which won the \$10,000 prize offered by the Columbia Phonograph Company.

KEDROFF QUARTET

The Kedroff String Quartet, composed of Messrs. N. N. Kedroff, C. N. Kedroff, Kasakoff and Denisoff, played its second program at the Women's City Club in Cleveland, giving a program of delightful Russian folk songs, especially arranged for them.

Beryl Rubinstein contributed his bit to the general celebrating of Schubert by playing the second in a series of Schubert programs at the Museum of Art.

E. C.

Grace Divine Sings in Syracuse

Grace Divine, mezzo-soprano, who made her debut at the Metropolitan Opera House during its opening week, will sing the dual roles of Martha and Siebel in the production of Faust to be given by Syracuse University Chorus in Crouse College Hall, Syracuse, on the night of December 13. This performance will be under the direction of Prof. Howard Lyman, and will be presented in English. Several of the Metropolitan stars have been engaged to appear in this production.

As Miss Divine has sung both these roles in Italian and French with the San Carlo Opera Company, and is scheduled to do them in French for the Metropolitan this season, she may now be considered "tri-lingual" as far as Faust is concerned.

Manuscripts Wanted

Manuscripts for the Bearn Prizes and for the Pulitzer Travelling Scholarships must be offered before February 1, 1929. Full information is obtainable from the secretary of Columbia University, New York City.

EXCERPTS FROM COMMENTS OF NEW YORK CRITICS ON

EDWIN and JEWEL HUGHES TWO PIANO RECITAL

TOWN HALL, NOVEMBER 11

"The two artists gave a tasteful and scholarly performance of their varied program."—*New York Times*.

"Their playing was brilliant."—*New York Post*.

"These two artists have established themselves."—*New York Sun*.

"Mr. and Mrs. Hughes' program making is not of the hackneyed type."—*New York Herald Tribune*.

"Mr. Hughes has for many years contributed importantly to the musical activities of this city. His professional partnership with Jewel Bethany Hughes is only

of a few seasons duration. Their individual and combined talents are notable for sincere scholarship, earnest musicianship and a style that stresses nobility and accurate technic."—*New York American*.

"The Gavotte of Saint-Saens was delightfully played, and the light, delicate passages which fell to Mrs. Hughes were admirably done. Mary Howe's Habanera de Cinna was brilliantly given, so much so that it had to be repeated, and the second time it was even more spirited than the first. Arensky's 'La Coquette' was another demonstration of their excellent feeling for this type of composition."—*New York Morning Telegraph*.

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"The brightest, most spirited recital we have ever heard at Steinway Hall was presented last night as the first in a series given by Betty Tillotson."

—Charles Isaacson, N. Y. Telegraph

New York Telegraph
Nov. 22, 1928

BURNADA'S SONGS REVEAL VOICE OF SUPERB QUALITY

Canadian Contralto Appears
in Joint Recital With
Oliver Stewart.

"The brightest, most spirited recital we have ever heard at Steinway Hall was presented last night as the first in a series of joint recitals given by Betty Tillotson."

This concert brought to the fore Isabella Burnada and Oliver Stewart. Miss Burnada is the pride of Canada, a contralto of real distinction, and Mr. Stewart is a tenor of the United States, who has a place quite his own.

Of Miss Burnada one may write that she has a voice of superb quality. It is sturdy and healthy, rich in its natural metal; and polished and refined with excellent training and taste. The voice has a range which enables it to travel through the whole range of the repertoire, from the "O Mio Fernando" from "Favorita," which Miss Burnada chose from the operatic arias, to the delicate "Soleil" of Gabriel Faure.

Though one is inclined to feel that the true contralto color is not in Miss Burnada's present singing, the suggestion is offered that the voice will undoubtedly ripen and darken, while growing in size and vitality.

Strong and Vigorous.

As it is now, it is, as mentioned, a thoroughly nourished and hearty specimen. A vigorous manner on the part of artist, indicating her own strength and stamina, is in the quality. Nothing weak or neurotic in this singing of Isabella Burnada. She is intended to sing to wide-awake, seeing feeling, real audiences—not to vague dreaming folks who prefer the ephemeral and the mysterious.

Those who like Miss Burnada's singing will belong to the open air, to the mountains, to the active life of city streets. She will not be so successful in retreats of quiet and hushed nurseries.

Mr. Stewart is a likable singer. He is a manly fellow. His voice is a masculine tenor's. It is smooth, round, pleasing. It is well placed, even to the point of being a bit too Frenchly nasal. One felt while he sang: if that lad goes straight and if luck is at all with him, he'll go right to the top with the popular tenors.

Not a Tea Singer.

Stewart will never belong to the tea and soiree musicales. But I can see him, in time, singing at hippodromes and armories.

Miss Burnada was interesting in the Hebridean songs, which are worthy of more careful study than they may have on this busy night.

Both singers joined in duets in closing the program, choosing one from "Trovatore," which was being sung by Matsenauer and Lauri-Volpi, at that very hour, and a duet from "Samson and Delilah."

Frank Chatterton played stunning accompaniments. The audience was as good as the artists; it was full of pep.

Isabelle Burnada



Contralto

"Oliver Stewart, tenor, sang a joint recital with Isabelle Burnada, contralto, and shared the applause of a fine audience at Steinway Hall last night."

New York Times.

"Isabelle Burnada, contralto, and Oliver Stewart, tenor, won plentiful applause from a large audience yesterday evening at Steinway Hall."—N. Y. Evening World.

Oliver Stewart



Tenor

"Miss Burnada was particularly successful with a group of Hebridean and Spanish Folk songs and might profitably specialize in this field." — N. Y. Evening World.

"Upon a program ranging from arias of Handel and Meyerbeer to contemporary American lyrics, Mr. Stewart embarked with gusto, a considerable feeling for style."—N. Y. Evening World.

New York Evening Post
Nov. 22, 1928

Other Music

Burnada, Stewart
Recital

ISABELLE BURNADA, contralto, and Oliver Stewart, tenor, appeared in joint recital last night in Steinway Hall. The house was sold out and a very unusual audience applauded the singers with every evidence of enthusiastic approval. The tenor has had much experience in and about this city in oratorio, recital and concert work, and has made a few appearances here and abroad with minor opera companies. His voice is vibrant and he uses it with discretion, good style and a degree of beauty. His tone production is not always even, and by no means perfect. He has much assurance, however, and was ready with encores in each group. The audience, of course, liked this.

Miss Burnada, is a Canadian and her name is manufactured from her own "Burns" with the final syllable of Canada added. She has a charming personality, a ready smile and a cultivated voice of lovely quality when she does not force it. In some of her songs it was beautiful in color and warmth and was produced with an effortless ease that was a joy to hear. The program was, with the many encores freely given by both artists, much too long for extended mention. Both singers gave pleasure.

New York Sun
Nov. 22, 1928

Burnada-Stewart Recital At Steinway Hall

Miss Isabella Burnada, Canadian contralto, and Oliver Stewart, tenor, gave a joint recital last evening in Steinway Hall. Miss Burnada sang twice in Town Hall last season, winning favor. Her numbers last night consisted of French and Spanish selections, an excerpt from Donizetti's "La Favorita" and Hebridean folk songs. Her work showed advancement in the mastery of polished style over previous hearings. In this respect she sang on the whole well. Her voice was rich and colorful in numbers within the contralto range, but otherwise, or when forced, her forte tones lost quality and were at times prone to hardness. Her French diction was admirable.

Mr. Stewart, who had been heard here as soloist with orchestra, sang, with a voice of much power and broad range, Handel and Routani arias, the "O Paradiso" excerpt from "L'Africain," and American songs. His breath support was good, and his attempts at the expression of emotional sentiments praiseworthy. He would have been heard to better advantage in a larger hall. In fact, both singers lost in artistic effect in this respect. The two recitalists were listed in the closing group for duets from "Samson and Delilah" and "Il Trovatore." Frank Chatterton was at the piano.

Betty Tillotson Concert Direction

935 Madison Avenue
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Atterberg's Prize Symphony Makes Londoners Laugh

Berlin Philharmonic Visit Starts Acrimonious Discussions—Landon Ronald Gives Up Conducting—Backhaus, Giesecking and Balakovic Heard

LONDON.—Kurt Atterberg's prize symphony has been presented to a palpitatingly expectant world. It has been done in Germany; it has been done in New York. It has been broadcasted from Manchester, and now it has been heard in London. It is a pity that it could not have been kept as a perpetual promise. Before it was played, it was anyhow worth ten-thousand dollars; now that it has been heard it isn't worth ten-thousand cents.

Of course the handicap of being crowned with a Schubert prize is terrific; and one can not expect such a work to succeed. When we heard the hisses intermingled with the polite applause at the Queen's Hall we couldn't help thinking of Bulow's classic remark: "*Je preiser sie gekrönt sind, desto dummer fallen sie.*" But surely there is a limit even to prize-crowned scores. Atterberg, it seemed to me, surpassed it with a vengeance. It is possible, but not probable, that such utter banality, such trivial bombast, such cheap grandiloquence and such unctuous sentimentality has ever been heard within a half hour before. If only that ten-thousand dollars could be distributed to the people really responsible for its contents! But nearly all of them have long been dead. The inclusion of Schubert himself among his presiding spirits (registering "Viennese" joviality) is adding insult to injury.

WORK FOR THE LEAGUE OF NATIONS

If this much advertised "homage" of Schubert has done one thing, it has demonstrated once more the absurdity of all prize competitions in creative art. It is surely easier for a camel to pass through the needle's eye than for a righteous work to get into the Kingdom of Prizes. If the shareholders of the Columbia Gramophone Company consider it good business to give such a prize let them spend their money. But could not the sacred name of great composers be protected from the contamination of modern mass production? Here is a real task for the League of Nations.

Another question. Are we to believe that real contemporary composers, from Strauss to Stravinsky, have been turned down by these Judges of Creative Genius? I suggest the publication of a Roll of Honor containing the names of those who abstained from submitting their works.

I should add that Sir Thomas Beecham conducted the symphony in his briskest manner; that it was preceded (rather than succeeded) by a performance of Mozart's Requiem; and that it was followed by Liszt's Thirteenth Psalm, the words of which, "How long, Oh Lord," often rose to one's mind during the last movement of the Atterberg masterpiece.

LONDON ORCHESTRAS UNDER ECLIPSE

Preceding this prize concert London's orchestras had been under a ten days' eclipse. Of the four symphony concerts given during that time three were by the visiting Berlin Philharmonic, under Furtwängler, and the fourth by the Hallé Orchestra, which came from Manchester with its conductor, Sir Hamilton Harty, for the third of the British Broadcasting Corporation series.

One would hardly suspect the English of a collective inferiority complex, but the way the London press had reacted to this friendly visit of the Berlin orchestra makes one suspect it. For instead of criticizing the orchestra in the customary way, they have burst into a gratuitous defense of the home product. And instead of judging the effect of the performance, they have been more concerned with the cause, which they said was "discipline," or even "drill"—Prussian drill.

Acrimonious articles have appeared in the editorial columns and bitter complaints against the foreign invasion have been heard from those who seem to fear for their own careers. Comparisons, generally supposed to be odious, have been made ad nauseam, and the gist of these comparisons seems to be this: The Berlin orchestra plays better than it is, but the London orchestras are better than they play. Take your choice. Well, the London public did: they crowded the Albert Hall (holding about 10,000) once and the Queen's Hall twice, while hundreds were turned away. And the enthusiasm on each occasion was delicious.

BERLINERS BRING CHESTNUTS

The one really valid objection to the Berliners visit has nothing to do with the quality of their performance, but with the music they brought. For the second time now, they

have served up musical chestnuts, unrelieved by even the slightest adventure into the unusual. Beethoven, Brahms and Strauss are all very well, and one is always glad to hear them in a superlative way; but when a German orchestra comes to London, one has a right to expect a taste of those indigenous products which enjoy such—to an Englishman—strange popularity in Germany itself. Furtwängler has done much to confirm the acceptance of Bruckner as a German "classic." Noblesse oblige; it is the duty of such an apostle to defend his gospel when in foreign lands. England wants to hear Bruckner and Mahler and Reger under the best conditions; and it wants to hear what Germany has done since Strauss. Why no Schönberg, no

JULIETTE W
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"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).
"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

Hindemith, no Krenek, if these things are worth doing at home?

If the question of "fairness" and competition arises at all, it is on that score. Home orchestras are obliged (though they often shirk the obligation) to produce novelties to vary their routines; they must help (however grudgingly) to foster the native art. Is it right for the foreigner to come and serve up only the most luscious plums in the musical pie?

That they were done to the taste cannot be denied. Never in my experience, for instance, have I heard such delicately sensitive tone painting as in Debussy's *Nuages et Fêtes*; never a more beautifully balanced and therefore really sonorous and colorful a presentation of Schumann's D minor symphony (so unjustly maligned simply because conductors don't know how to handle Schumann's instrumental masses); nor more satisfying climaxes than in Brahms' C minor symphony. Long slowly built-up climaxes are certainly Furtwängler's forte, but his exaggerations in this respect are gradually being reconciled with a desire never to lose sight of the work as a whole. His restraint in Handel's concerto grosso, played without the suggestion of a vibrato till the final cadence, is as admirable as it is characteristic of the more mature Furtwängler.

SIR LANDON'S FAREWELL

The Royal Philharmonic Society's first concert this season was the occasion of a farewell, though no one was aware of it. Sir Landon Ronald, one of the veterans of London's concert life, though still in his prime, has announced his decision to give up conducting for reasons of health. At the Palladium, where he held forth on Sundays, he has already been superseded by Sir Henry Wood and his "New Symphony Orchestra," and his appearance at the Royal Philharmonic was said to be irrevocably his last. It was evidently intended as a tribute to English music and com-

prised performances of Elgar's now rarely heard *Falstaff*, or Wallace's justly neglected *Villon*. Nicholas Medtner, Russian pianist-composer, played his second concerto for the first time here, but despite the distinctly sympathetic traits of this composer, the work failed to impress our correspondent in the least.

BACHAUS AND GIESECKING

Two German pianists, Bachaus and Giesecking, have been the outstanding figures of the past fortnight's recitals. Bachaus' public here has been so busy watching his extraordinary technical prowess that they have been too busy to listen for the music underneath the technique. There is probably a legend about the "new" interpretative Bachaus going about, a legend which is true only insofar as every serious artist matures as he grows older. His playing of Beethoven's opus 110 (following after four earlier sonatas) was certainly proof of that maturity and of a depth of feeling which is very rare among artists of this or any other generation. His all-Schubert program culminated in a superb performance of the great B major sonata—the last of that great posthumous trinity which still seems to present insurmountable problems to most pianists. The whole program was a joy, and the sold-out house gave the lie to those who say that Schubert's piano works don't "draw."

Giesecking, like Bachaus, played the six Moments Musicaux (as a suite, as they were no doubt intended to be), but as usual earned his greatest applause with the nebulous beauties of the French impressionists. In that field his mastery is supreme today.

JOHN POWELL'S SUCCESS

Youra Guller, the Russo-French pianist who impressed us so deeply on former occasions, also returned for a short visit and again proved that she is one of the very few women in the front rank of pianists. Her best performance of the afternoon was Schumann's *Etudes Symphoniques*. Our own John Powell is once more becoming a well-known figure. A successful pianist here before the war, he was subsequently forgotten and began again a few months ago. But it has not taken him long to "arrive" a second time and the welcome he was given at his recent recital in Aeolian Hall must have been gratifying. C. S.

EUNICE NORTON DEBUT

A young American pianist, Eunice Norton, has appeared here for the first time, with marked success. A brilliant technique, good taste and a fair amount of imagination were evinced in her performance of Schumann's *Symphonic Variations*. In the Chopin F major Ballade she made a less favorable impression; poetic feeling is not one of Miss Norton's strong points. But she was none the less vociferously applauded by an unusually large audience.

Poetic feeling is the outstanding characteristic of another young pianist, namely William Busch, a young Englishman who recently made his second public appearance. He has now gained the assurance that was lacking last year, and his playing of three intermezzi and a capriccio by Brahms also show an added charm and depth of musical feeling.

A REVELATION

Zlatko Balakovic's recital was in the nature of a revelation to those who heard him last year. Well as he played then, his present performance was much finer in almost every respect. The delicacy and charm of the Schubert C major Fantasy, and the thrilling beauty of the Brahms G major sonata held by his listeners spellbound, while the ease and unusual (though convincing) delicacy with which he played Bach's *Chaconne* is rarely equalled. He was ably seconded at the piano by a blond young Teuton named Hellmut Baerwald.

A slow but sure progress into the hearts of London's music lovers is being made by the German violinist, Adolf Busch, and his partner pianist, Rudolf Serkin. Their playing of Beethoven's G major sonata (op. 30, No. 3) was masterly. The inborn musicality, vigor, assurance and perfect phrasing as well as the ensemble of this pair are a sheer delight, and the audience expressed its appreciation in no uncertain terms.

SCHUBERT'S LOVELY CHORUSES

A Schubert concert of unusual interest was that given by Dorothy Moulton. This English singer seldom appears on the concert platform, but when she does, it is because she has something interesting to say. This time her concert comprised, besides fourteen songs, which were comparatively unfamiliar, three choruses for female voices. Of these, the most beautiful was the 23rd Psalm, a particularly lovely work that deserves to be heard more frequently. The concert was well worth the loving care which Dorothy Moulton had spent upon it and the number and appreciation of her listeners was commensurate with the effort. M. S.

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John Finley Williamson and Dayton Choir to Join Ithaca Conservatory

John Finley Williamson, director of the famed Westminster Choir, has accepted the appointment made by the trustees of the Ithaca Conservatory and Affiliated Schools, to the Deanship of the Ithaca Conservatory. He will also



JOHN FINLEY WILLIAMSON,
director of the Dayton Westminster Choir, who will assume the Deanship of Ithaca Conservatory next season.

move the Westminster Choir School, consisting of one hundred and twenty students and a strong faculty, to Ithaca to become one of the Affiliated Schools of that Institution.

This decision on the part of Mr. Williamson was the culmination of a recent survey of the Ithaca Conservatory. Other schools of music throughout the East had also extended invitations to Mr. Williamson to affiliate with them. In speaking of his reason for selecting the Ithaca Conservatory and Affiliated Schools, Mr. Williamson made the following statement:

"I am happy at the prospect of coming to Ithaca because of the tremendous advantages to be found there. First, because of the School of Expression, the Institution of Public School Music, the School of Physical Education and the Band School. It would take ten years, a Herculean

amount of work and a tremendous amount of money to give to my present and future students in Westminster Choir School the advantages that they will have next year.

"Second, the progressive traditions of the Ithaca Conservatory and Affiliated Schools, with their unique dormitory and fraternity life, give the student body that indefinable spirit and atmosphere that are essential to musical and art development.

"Third, I have found there in the president, George C. Williams, in the deans, the heads of departments and faculty, the artistry, the character and the personalities that are essential to the leadership in creative life.

"Fourth, Ithaca is a picturesque city of homes and schools. An ideal place to take my family and a place possessing wonderful cultural and inspirational advantages for the student."

"The Westminster Choir School is one of the most unique institutions in this country. It was founded for the purpose of training musicians to be choir directors in the various churches and specifically to raise the standard of church music throughout the country. The students of this school are required at present to take a three years' course of study, which is to be augmented to a four years' course leading to the baccalaureate degree after it becomes affiliated with the Ithaca institution. The curriculum includes thorough courses in theory, harmony, composition, and applied music. It also includes courses in English, psychology, history, public speaking, religious education, hymnology, church administration and church ritual.

Mr. Williamson's aim is to make every church a singing church. The "Ministers of Music" trained by him give their entire time to the musical and religious life of the churches which they serve. Entrance requirements are both original and different from the requirements of other schools. The convictions of Mr. Williamson, and those who assist him in the work, are that the Ministry of Church Music may not be accomplished except through leaders of particularly high character. Another requirement is "personality" which is an element of leadership. The student must possess these qualifications together with musicianship, mental equipment and voice in order to become a pupil in this school. The school is inter-denominational and every student learns the complete Episcopal, Roman Catholic, and Jewish Services as well as the ritual service of other denominations.

Mr. Williamson plans to secure a number of positions for under-graduate choir directors in cities near Ithaca. It is also his purpose to follow the plan inaugurated in Dayton, which has proven to be successful, and choirs under the student directors will be trained in the musical programs and then will unite to form a chorus, which will give an annual festival in Ithaca.

In a recent issue of the MUSICAL COURIER the work of the Westminster Choir and its plans for the year were reviewed. The Westminster Choral Association has for its president Mrs. H. E. Talbott, a prominent and public-spirited citizen

of Dayton. Mrs. Talbott has announced that she will continue her connection with the choir.

Mr. Williamson will assume his duties as dean of the Ithaca Conservatory and will open the Choir School in Ithaca beginning in September of next year. Seven teachers of the present School will go to Ithaca, and among these will be the organist David Hugh Jones, F. A. G. O. Mr. Williamson is well known throughout the country as a lecturer on church music and he has spoken before practically all of the large educational and religious associations, including the National Educational Association, National Assembly of the Presbyterian Church, National Music Teachers' Association, and the National Supervisors' Association. For several years he has conducted a Summer Choir School at Winston-Salem, N. C., in connection with Salem College.

The announcement of the affiliation between the Westminster Choir School and the Ithaca Conservatory and Affiliated Schools, as well as the engagement of Mr. Williamson as dean, has been received with marked enthusiasm by the students of both institutions. Plans are already under way for new dormitory facilities and other large equipment to house the latest addition to the constantly growing Ithaca Institution. Before sailing for Europe for its extended tour of European cities, the Westminster Choir will visit its new school home and will also give a concert in Ithaca on March 15.

Sampaix Awards Two Scholarships

It will be recalled by MUSICAL COURIER readers that prior to opening his New York studio, Leon Sampaix, well known pianist, offered two free scholarships to worth while students. This was done in order that they might secure a complete training under his guidance not only in the rudiments of harmony, but also in stage and concert work, for in his studio a pupil may take advantages of the regular artist's course and devote his endeavors to a strictly professional training. Mr. Sampaix now announces that the scholarships have been awarded to Louis Kantovorsky and Ida Markowitz. The former, a twenty-two year old student, hails from Los Angeles, where he began earning his livelihood by selling newspapers. Later his mother opened a vegetable stand, in which work she was assisted by her son. In order to find time for his piano studies, young Louis began his daily activities as early as four o'clock in the morning. At the age of fifteen he interested himself in political economy, philosophy, literature and history, and it was at that age that he was examined by a well known psychologist who, it is understood, declared his mentality to be "that of a highly educated, critical, trained university man." Mr. Sampaix predicts for Mr. Kantovorsky a brilliant future. This pedagogue also believes that Miss Markowitz is a pianist of exceptional ability.

December Dates for Philadelphia Civic Opera

The Philadelphia Civic Opera Company will give three performances of favorite operas during December. Cavalleria Rusticana and Pagliacci are scheduled for Monday evening, December 10; Puccini's Manon Lescaut for Thursday evening, December 20, and Die Walküre for Wednesday evening, December 26. Among the artists booked for these appearances are Ifor Thomas, the Welsh tenor, who has won so much popular applause over the radio this season and who will make his American opera debut as Canio in Pagliacci; Pauline Lawn, who will appear as Santuzza in Cavalleria Rusticana and as Manon Lescaut, and Florence Austral will be heard as Brunnhilde in Die Walküre. Other Civic Opera favorites are Marie Stone Langston, Paul Althouse, Helen Stanley, Norberto Ardelli, Irene Williams, Ivan Ivantsoff, Albert Mahler, Nelson Eddy, Reinhold Schmidt and Sigurd Nilssen.

Adella Prentiss Hughes on Visit

Adella Prentiss Hughes, manager of the Cleveland Orchestra, was in New York a few days last week preparatory to the concert which the Cleveland Orchestra will give on December 4, when the previously unheard symphony of Schubert will be presented.

Mme. Rethberg Gives Reception for Respighi

Elisabeth Rethberg gave a reception at the Ambassador Hotel on November 25 in honor of Ottorino Respighi, composer of The Sunken Bell. More than four hundred guests were present, among them most of the musical notables who are in New York at the present time.



BARBARA LULL

Violinist

New York Recital, Nov. 5, 1928

THE EVENING WORLD (Noel Straus)

There could be nothing but praise for violin playing of such dignity, character and decision as that offered at Town Hall last night by Barbara Lull. From the noble Stradivarius beneath her bow issued full-blooded, resonant tones, unswerving in pitch and sensitively colored. These were employed in artistic interpretations of marked spontaneity and incandescence.

THE NEW YORK TELEGRAM (H. F. P.)

With the initial advantage of a superb instrument the young woman played with a firmness and dignity of style, a resourcefulness of bow and finger technic and a meaningful intensity of utterance far surpassing anything she has heretofore achieved. She seemed last night to be squarely on the road to artistic distinction.

THE NEW YORK TIMES

A fine-span tone of delicate beauty and warmth, a firm bow and emotional feeling tempered with artistic restraint distinguished her performance.

THE NEW YORK HERALD TRIBUNE (M. W.)

She brings eagerness and spirit to her playing which endow the performance with definite value.

BROOKLYN, N. Y., TIMES

Miss Lull is a formidable player, her tone presenting more virility and power than that offered by many members of the opposite sex.

THE NEW YORK AMERICAN (Grena Bennett)

She drew a warm, appealing tone and her bowing was broad and effective.

St. Paul Recital, Oct. 17, 1928

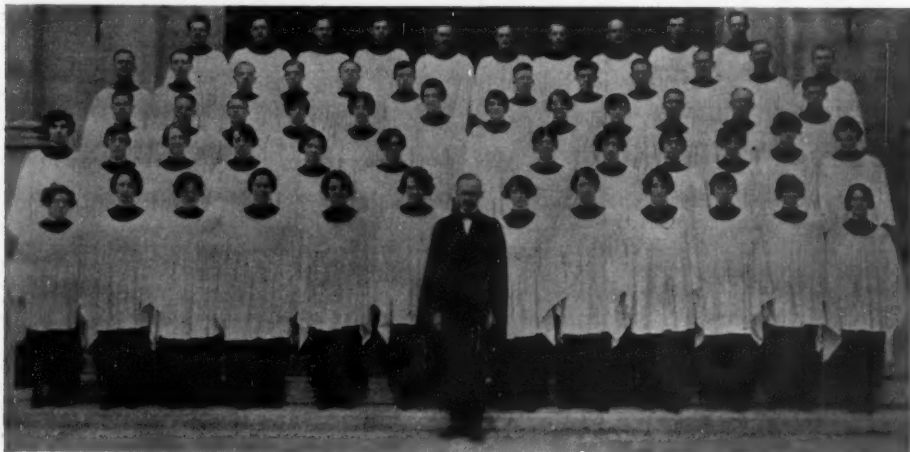
ST. PAUL, MINN., PIONEER PRESS (Frances Boardman)

As to her violinistic capabilities, there is so complete a range of them that it seems almost too good to be true.

Season 1929-30 now booking.

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RECENT PHOTO OF THE DAYTON WESTMINSTER CHOIR
which will be affiliated with the Ithaca Conservatory next season.

New York Concerts

November 19

Beethoven Association

A Schubert program at Town Hall was the offering of the Beethoven Association, to the memory of Franz Schubert. A capacity audience packed the auditorium and was most lavish with its enthusiasm.

Mme. Schumann-Heink, perennial favorite, and soloist of the occasion, gave a wonderfully heartfelt, musical, and authoritative performance of *Wohin, Die Allmacht*, and *Der Wanderer*, and her marvelous art was such that the group resulted in the breaking of the no-encore rule of the Beethoven Association, and the Madame had to top off all the recalls by adding *Der Erlkönig*, delivered as only she can sing it. Katherine Hoffmann accompanied exceedingly well at the piano.

The E flat trio, opus 100, for piano, violin, and cello, was done with reverence and finish by Messrs. Ganz, Elzon, and Stoeber.

Introduction and Variations on an Original Theme, opus 160, for piano and flute, was performed beautifully by Messrs. Ganz and Barrere, two artists who know how to touch the heights when they commune with the music of a master.

Closing the program came the quartet for flute, guitar, viola, and cello, the parts being taken by Messrs. Barrere, Meier-Pauselius, Kortschak, and Stoeber. This piece, written by Schubert in very light and perhaps unusually hasty moments, is not among his inspired output. The themes are somewhat trivial, the workmanship not profound. Nevertheless the composition pleased the hearers and of course its contents were proclaimed splendidly by the players.

American Orchestral Society

The American Orchestral Society gave the first of its season's concerts on November 19 at Mecca Auditorium under the direction of Chalmers Clifton. Music by Mozart, Tchaikowsky, Rachmaninoff and Wagner was played in a manner which does this training orchestra and its scholarly conductor a wealth of credit. The performances are so near to professional standards that the orchestra might, it would seem, launch out as a professional organization unless, of course, the rehearsing takes too long for such a plan to be carried successfully into effect. It is really astonishing what Mr. Clifton accomplishes with his students. The soloist on this occasion was Isabelle Yalkovsky, pianist, who played Rachmaninoff's concerto excellently.

Hazel Jean Kirk

A very fashionable audience gathered in the ballroom of the Ambassador Hotel when Hazel Jean Kirk, violinist, played at a benefit of the Eastern Ogontz Association.

Miss Kirk scheduled Nardini's concerto in E minor, pieces by Spalding, Macmillen, Kreisler, Granados, Hubay, Chabrier and Wieniawski. The first quality that one notices in the violinist is the warmth of her tone; it is a smooth and

sensuous tone which would be a pleasure to hear if the artist only drew her bow on one note. Next in line is her vivacity which, of course, makes for a brilliant style. With two such characteristics to begin with Miss Kirk has ample margin for emotional interpretation without ever fearing the sentimental, and the joy of hearing her play is the realization that she makes use of all these factors with sensitive judgment.

The listeners seemed particularly charmed with the group by Granados, Hubay and Chabrier as they displayed a delicacy of detail in technical work. A touch of variety was given to the program when, as encores, Miss Kirk very nonchalantly sat at the piano and in a sweet soprano voice sang a few of her own charming little compositions; quaint little skits that have a tinge of the southern croon to them. She quite obviously delighted her hearers.

Katherine Bacon

A Schubert program by Katherine Bacon, English pianist, at Town Hall, drew a full house, which testified in unmistakable terms its appreciation of the program and of the manner in which it was played. The *Fantasia* sonata, with the familiar B minor minuet, served to show the poise and warmly musical conception of the pianist. The *Laendler*, op. 171, were full of nuance and grace, if a bit monotonous in the continued three-four time; the well known F minor *Moment Musical* pleased everybody. Three impromptus were full of speed and sparkle, with lofty feeling in the G flat, and crisp clearness with dramatic expression in the much played A flat impromptu. Handsome flowers were here presented to the fair pianist. The closing *Wanderer Fantasia*, with its clattering chords, crisp octaves and light staccato effects, received a fine reading. A feature of the attendance was the large number of well known professional pianists and teachers; they were most appreciative of the many beautiful points in Miss Bacon's playing.

November 20

Anton Rovinsky

Anton Rovinsky gave a recital of both classic and modern works at Town Hall on the evening of November 20, and again showed himself to be a pianist of fluent touch and fine interpretative ability. In each of the four groups of numbers on his program, Mr. Rovinsky mixed the modern with the classic, contrasting the European and the American schools, and at the same time, bringing out the sources of inspiration common to both. His first group consisted of Three Chorals by Bach-Busoni, the Bach-Liszt prelude and fugue in A minor, and Charles E. Ives' *Celestial Railroad* from the *Concord Suite*. Although the Bach-Busoni and the Bach-Liszt numbers were played with fine tone and breadth, it was in the Ives piece that Mr. Rovinsky was at his best, for he is above all an interpreter of modern works. His pianistic skill and sympathetic understanding of works of this school were further displayed in his own Five Preludes and in numbers by Cowell, Ornstein, Marion Bauer, Prokofiev and Stravinsky.

Dai Buell

Dai Buell, who hails from Newton Center, Mass., but is well known here through her annual recitals, drew a large, representative audience to Town Hall on Tuesday afternoon, November 20.

Miss Buell's program was chosen with an eye to contrast and interest, beginning with the *Eleven Variations* on an Original Theme, op. 21, No. 1, by Brahms, followed by the Bach partita in B flat and a Scarlatti capriccio. The second part was devoted to the Schumann *fantasie* in C major, op. 17, while a scherzo of Chopin, one in B minor, and two Lisapounoff pieces: *Berceuse* and *Lesghinka*, comprised the final group, with several extras.

Miss Buell pleased the friendly audience, at once putting herself en rapport with them through her charming manner and attractive appearance. But, as she has proven here before, she can play, and play very well. She has an excellent technic, commendable rhythm and infuses her playing with much color. It was in the lighter numbers, however, that Miss Buell seemed to make the best impression. Miss Buell is a pianist who has much of interest to say, and her thorough equipment enables her to say it.

Mischa Elman

There are some who might say that Elman's art is not of the most classic quality—what of it? This much is certain: Elman draws with his bow the most beautiful sounds, tones that are the joy of his large public and, no

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doubt, the distress of many violinists. People will flock to hear him when they are too tired to listen to anything else, just because he can soothe with that broad, luscious sound which seems to have no limit.

On November 20, at Carnegie Hall, his second recital this season, Mr. Elman was in a happy frame of mind. His mood was reflected in his playing; it was brilliant in technic, always emotional, but with a great reserve and dignity that made him a much more impressive figure than he has been heretofore. The Handel sonata in D major was interpreted with an eloquent reverence; the Beethoven sonata in F the violinist played con amore, and a Viextemps concerto was given with a fine dash. Of one fact this listener was fully conscious: that Mr. Elman carried his audience along with a sweep, and every once in a while this sweep would demonstrate itself in rapturous applause. It is not every performer who can so enchant his audiences but Mr. Elman has an ingratiating ego which simply demands attention from his listeners and, like one man, everyone obeys.

Compositions by Bonime, Bloch, Wilhelmj and Saint-Saëns brought people down to the stage front, and it was long after closing time that the throng filed out of the hall. Marcel Van Gool accompanied the violinist and joined him in the Beethoven sonata.

Charlotte Lund

Charlotte Lund, founder and president of the New York Opera Club, gave the second of her operalogues at the Hotel Astor on Tuesday afternoon before an audience that seems to be constantly growing. However, there need be no growth in enthusiasm or appreciation of the ability of Miss Lund. The response to this excellent musician's work in fostering the understanding and appreciation of opera has been gratifying.

Miss Lund spoke on the latest of the Metropolitan Opera's novelties, *La Campana Sommersa* (The Sunken Bell), which had its premiere here on Saturday afternoon. In a delightful manner she recounted the story and then she and Wellington Smith sang excerpts from the Respighi score. Prior to this, several Schubert numbers were given, in memory of that composer. Among those that were especially well received were *Hark, Hark the Lark!* by Mr. Smith, who sang with fine tone and style, and *Du bist die Ruh* and *Der Erlkönig*, which fell to the artistic lot of Miss Lund. She was in particularly happy voice and aroused her hearers to much applause. As an added touch of artistic pleasure came Carl Webster, cellist, in two groups of numbers, Schubert's *Ave Maria* among them. He draws a rich tone and his interpretations are colorful. Credit is due Michel Borochowsky, pianist, of the artistic trio of Charlotte Lund, soprano; Wellington Smith, baritone, and Mr. Borochowsky.

On December 11, Miss Lund will discuss Johnny Spielt Auf and Fra Gherardo, the coming Metropolitan novelties. Mildred Dilling will be the assisting artist.

November 21

Isabelle Burnada—Oliver Stewart

At Steinway Hall in the evening, Betty Tillotson presented the first of her series with Isabelle Burnada, contralto, and Oliver Stewart, tenor, in a varied program. The concert was interesting; the combination of the two talents being much enjoyed by the large audience. Each sang two groups of songs and duets from Samson et Dalila and *Il Trovatore*, an effective closing number.

Miss Burnada, a native of Canada, who recently returned from successful concerts in London and Paris, again revealed a voice of remarkable natural beauty, which she uses with much taste. Moreover, it has fine volume and resonance and she sings with depth of feeling. Miss Burnada was heard in songs by Faure, Chausson and Donizetti's *O Mio Fernando* from his opera, *La Favorita*. Later some Hebridean and Spanish folk songs proved especially charming. She is an artist well worth hearing.

Mr. Stewart, likewise, made a favorable impression on the audience. His artistic singing of Italian and English songs, together with an aria from *Andrea Chenier*, was well received, and he had to respond with encores. Mr. Stewart is the possessor of a tenor voice of lovely quality; light but telling in effect, and he sings with a thorough appreciation of his texts. Clear diction and phrasing that is commendable were also noted. Frank Chatterton furnished sympathetic accompaniments.

Miss Tillotson is to be congratulated on this series which fosters American talent and also presents one or two foreign artists, by way of novelty.

Goldman Wagner Music-Dramalogues

Mrs. Edwin Franko Goldman, assisted by Ralph Leopold, pianist, gave the first of her series of new Wagner Music-Dramalogues on November 21 at Aeolian Hall, this program marking the opening of Mrs. Goldman's fifth season as a lecturer on this composer. Mrs. Goldman recently returned from the Bayreuth Festival, where she obtained valuable material from the writings of Wagner's son, Siegfried.

The *Life and Loves of Richard Wagner* was the intriguing title of this first dramalogue, which proved to be a biography of the great musician, a fascinating saga of a dramatic and tragic personality told in the unaffected yet graphic style characteristic of this lecturer. The picture Mrs. Goldman drew was a remarkable one, tolerant of the faults of the man, extolling the greatness of the composer; while the development of his music, from his early works through his first operas to the majestic culmination of his art in his later years, was vividly presented by Ralph Leopold in his own transcriptions of the scores. The *Symphony in C*, Wagner's only composition of that kind, was performed on the Duo-Art. The program was cordially received and the large attendance was an evidence of the popularity of Mrs. Goldman's former appearances. The present series will include four more lectures, and a second series will

(Continued on page 22)

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Reviewers Applaud New Program

By

ROVINSKY

("Melting Pot-Pourri"; Presented at Town Hall, Nov. 20)

WIDE RANGE OF PLAYING

(New York Sun)

ROVINSKY'S playing ranged from poetic to stormy, and the many hearers applauded his efforts.

His first recital of the current season offered as is his wont, a program of original character.

Notes by Sigmund Spaeth on the program said it peeped into the melting pot to learn the nature of America's new musical alloy, and presented some of the leaders in American music side by side with their founts of inspiration from the old world.

Cowell was presented in one of his most fiery moods. The Celestial Railroad, by Ives, was piano music probably never surpassed in this hall for a stormy conflict of present-day tonalities, dispersed with peaceful oases of tranquil color.

A group of pieces by Rovinsky himself contained understandable and pianistic music.

ARTFUL BEAUTY

(Evening World)

IT WAS in the Bach chorale, I Will Call on Thee O Lord, that Rovinsky disclosed an extraordinary talent. Rarely is counterpoint heard to purr so limpidly from the fingers.

The various strands of the music, lucid and independent, light as foam and yet positively rhythmic, sprayed over the keyboard like delicate breakers.

Artful beauty illuminated the recital. There are not many pianists heard with keener pleasure.

The Melting Pot was represented by a group in which Debussy gives classic form to ragtime, Stravinsky chronically syncopates, Prokofiev goes slightly Victor Herbert, and Leo Ornstein and Marion Bauer reflect the Slavic spirit.

Enterprise in program making is not to be discouraged. Rovinsky has made it plain at past recitals that he has this enterprise.

Last night he presented another program distinctly unusual in the arrangement of its groups.

PIANIST OF FACILE TECHNIC

(Evening Post)

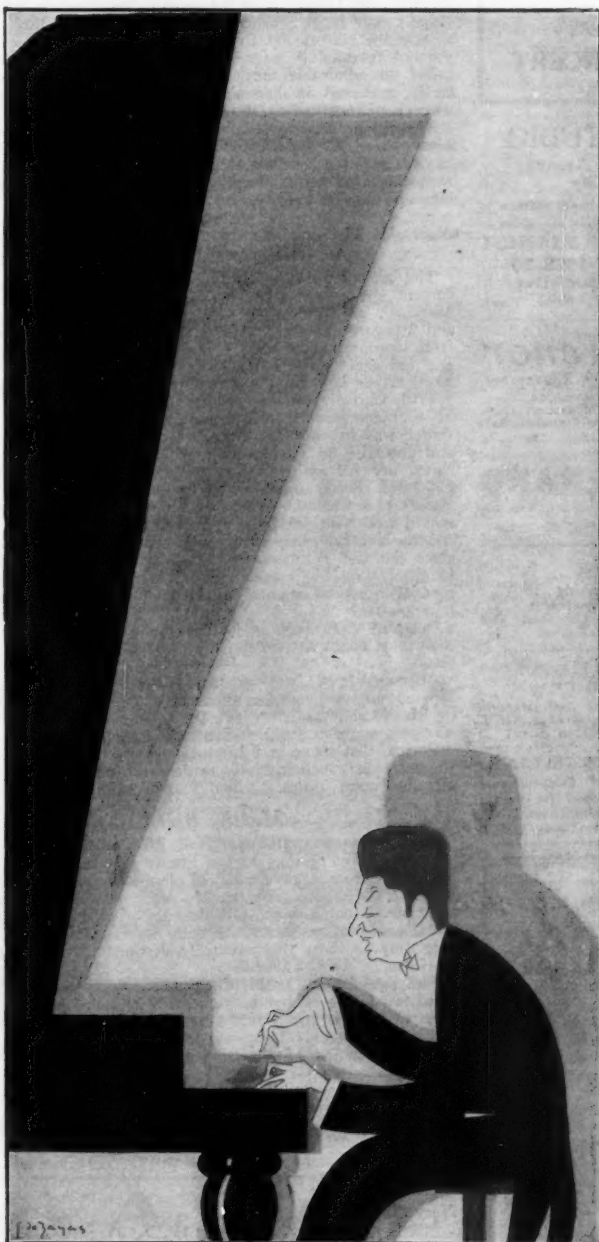
IN ITS entirety this was a program certainly not hackneyed. It called from Mr. Rovinsky playing of admirable detail.

The pianist commanded a facile technique, with many individual phrases of charm particularly when the recitalist was content with a lyric style of small dimensions.

Rovinsky's own Five Preludes were agreeable music. It took a highly original program maker to follow these Preludes with the Chopin A-flat Ballade and to round out a group that contained Cowell and Ives with the Grieg Ballade.

Enterprise in program making is not to be discouraged. Rovinsky has made it plain at past recitals that he has this enterprise.

Last night he presented another program distinctly unusual in the arrangement of its groups.



Drawing by Georges de Zayas

APPRECIATION

By Sigmund Spaeth

THIS PROGRAM presents some of the leaders in American music, side by side with their founts of inspiration from the old world.

Such contrasts are invaluable in showing our lineage and bringing into relief our native musical forms.

In every grouping, Rovinsky places a modern American amid the spirits of the past; he mirrors for us the unforgettable cadences of olden times and contrasts them with the living song of our own day and Melting Pot.

Of the American compositions on this program, three are unpublished. It is an interesting commentary on our native music that all the others are only obtainable from foreign publishers.

I feel somehow that Rovinsky dedicated this program to the Spirit of America, and that within it, gently hidden, is a pointing hope for our native musical creation.

ROVINSKY'S NEW PROGRAM "MELTING POT-POURRI"

- ChoraleBach-Busoni
- "I Call on Thee, Lord"
- Fantasy, C Minor.....Bach
- Celestial Railroad.....Ives
- Prelude and Fugue.....Bach-Liszt
- BalladeBrahms
- The EagleMacDowell
- Anger Dance.....Cowell
- BalladeGrieg
- Five Preludes.....Rovinsky
- BalladeChopin
- Scenes in Chinatown.....Ornstein
- TurbulenceBauer
- MinstrelsDebussy
- March, Three Oranges.....Prokofiev
- Infernal Dance.....Stravinsky

APPRECIATION

By Sigmund Spaeth

AS USUAL, there is reason and purpose in the program presented by Rovinsky. It has a pattern of originality, and it points toward our musical future.

America has long yearned for a music of its own. Its achievements in literature and painting are not equalled by its musical accomplishments. Or, as Rovinsky himself puts it: "We still await the Walt Whitman of music."

In recent decades, however, under the shadow of the skyscraper, and in New England as well as in California signs of a new musical spirit have become evident. Musical pioneers have already begun their work.

This program peeps into the Melting Pot to learn the nature of America's new musical alloy.

THINKER AND INNOVATOR

(Morning Telegraph)

ROVINSKY has already established the fact that he is not to be confused with the rank and file of pianists. He refuses to follow the beaten track.

He is a thinker, an innovator and a constructionist.

He is not by any means the least of the composers for piano, as his own group of five preludes demonstrated quite clearly.

What shall we say of Rovinsky, the pianist? He has superior gifts and talent for the instrument. He impresses with his sincerity and his dynamic personality.

He is among the best interpreters of the modernists we possess. And he is successful in his treatment of the standard composers.

Comprehensible, melodic, clear: a feeling interpreter.

FLUENT TOUCH

(New York Times)

ROVINSKY is a pianist best known as an interpreter of works of the modernist school. His program, containing a varied list of classic and modern works, including his own Five Preludes, was designed to reveal both the contrasts and the common sources of inspiration exemplified in widely varying schools.

In an opening group Rovinsky played the Bach-Busoni chorale, I Call on Thee, O Lord, Bach's Fantasy in C-Minor, and the Bach-Liszt Prelude and Fugue in A-Minor with fluent touch and generally good tone.

The pianist displayed conviction and sympathetic understanding in the modernist portion of his program, which included Cowell, Ives, Ornstein, Marion Bauer, Debussy, Prokofiev and Stravinsky.

HIS STYLE IS BRILLIANT

(Brooklyn Daily Eagle)

HIS PIANO playing identifies him, as does the nature of his programs. Rovinsky is a friend of the contemporary composer, delighting to present modern music to a public too fond of Chopin, Schumann and Liszt.

The A-flat Ballade appeared on his program, but surrounded by the works of Ornstein, Ives, Bauer, Prokofiev, Cowell and the pianist himself.

Mr. Rovinsky is wise in concentrating his attention on such music. His style is relentlessly brilliant.

He played well last evening in a program which culminated in an arrangement which he has himself popularized, of the Infernal Dance from Stravinsky's Fire Bird Suite.

MANAGEMENT

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New York Concerts

(Continued from page 20)

begin on February 6. A percentage of the proceeds of these dramalogues is to be donated to the Bayreuth Festival.

Vladimir Drozdoff

Vladimir Drozdoff, pianist, was heard in recital at the Engineering Auditorium by an appreciative audience on November 21. His program was designed to bring his sensitive musicianship and command of mood and nuance prominently to the fore. Mr. Drozdoff is an individualist, with well defined ideas as to the effects he wishes to produce, and a neat, clean-cut technic which enables him to give them the fullest expression. His playing is marked by an excellent sense of climactic values, and several times at least during the evening his discreet appreciation of balance and restraint formed an effective setting for a rhapsodic conclusion.

Mr. Drozdoff began his program courageously with the formidable Second Improvization by Medtner, which he played with evident sympathy and understanding. This was followed by the Erlkoenig by Schubert-Liszt, Meditation by Tchaikowsky, Rachmaninoff's Prelude in G minor, a Scheherazade transcription, and numbers by Glazounoff, Chopin and Scriabine. Particularly fine, from a tonal standpoint, was the Volga Boatmen's Song with its haunting melody and stark simplicity. An interesting program, quite at odds with the formalists. At the conclusion of the printed program Mr. Drozdoff responded to the prolonged applause of the audience with several scintillating bits, delightfully humorous and beautifully executed.

Rhea Silberta

Those that think that musical lectures have no vogue ought to have attended the first of Rhea Silberta's second

season's series at the Plaza on Wednesday morning, November 21. The charming small ballroom was crowded to capacity, and much interest, as well as genuine appreciation, was manifested. Last season Miss Silberta began these Wednesday Morning Talks to which there was a very telling response; as a result, the second season's subscription is greater and the talks themselves have attracted wider notice.

The November 21 topic was the German Romanticists, a subject that she touched upon in some detail last season. Miss Silberta traced the activities of some of the famous composers, among them Mendelssohn, Schubert and Schumann, and musical demonstrations—very delightful ones—were given by Lisa Roma, soprano, and Josef Stopak, violinist, with Miss Silberta playing the piano excerpts.

Miss Roma revealed a voice that has brought her success both here and abroad. It is a beautiful soprano, with an especially fine upper range. She sings unusually well, her diction is good, and she has a polish in style that gives pleasure. She was cordially received.

Mr. Stopak, likewise, is a full-fledged artist. He has an admirable technic and the necessary interpretative qualities to make him much appreciated. His playing of the Prize Song from the Meistersinger and the Moment Musical were gems.

Miss Silberta's remarks were illuminating and here and there touched with a natural humor that found its mark in the audience.

The next morning talk on December 5 will be devoted to the French Romanticists.

Philharmonic-Symphony

A large and expectant audience was on hand at Carnegie Hall to hear the first performance in America of Kurt Atterburg's \$10,000 symphony—the one that has won the grand prize given by the Columbia Phonograph Company for the best orchestral work in the style of Franz Schubert. Reports on the symphony that were none too flattering had

come from abroad after its initial performances over there, and everybody was on the tiptoe of curiosity. Few compositions have outlived the handicap of having been prize crowned. Cavalleria Rusticana, Aida, some of Henry Hadley's pieces have, but even Wagner could not "do the trick" in his march written for the opening of the Philadelphia Exposition in 1876. It redounds to the credit of composers that it takes something else than money to inspire them to their best efforts.

Mr. Atterburg's symphony, his sixth, it is safe to predict, will take its place in the orchestral libraries among the "dust gatherers." Well made with respect to form, harmonic texture and instrumentation, it is notably lacking in the elements that brought immortality to the composer it was intended to emulate—Schubert. With the exception of one or two arresting tunes its pages are replete with commonplaceness, pomposity and bombast. Mr. Atterburg is a good composer—he has proven that in his previous efforts. Possibly the idea of consciously writing as another man would have written is not a feasible one. To do so unconsciously is easy enough, as is patent from the works of many a latter day (and for that matter also ancient) composer.

Schubert's "Unfinished," his Rosamunde ballet music and an interesting talk by John Erskine on Music as a Song, completed the program. Much praise is due Mr. Mengelberg and his fine orchestral forces for their heroic, if unavailing efforts on behalf of the prize symphony.

November 22

Inez Barbour

Inez Barbour, in private life Mrs. Henry Hadley, used to be heard here quite frequently. Of late she has absented herself from the recital field in New York to devote most of her time to teaching. On Thursday afternoon a large audience, among which were many prominent musicians, greeted Miss Barbour at Town Hall and gave her much hearty applause.

Miss Barbour opened her program (with the superb support of Richard Hageman, that master accompanist) with two Handel numbers and the Bach Zo Freien im Marien, to which John Adams added a flute obligato. This was beautifully done and brought the singer back for several recalls. Miss Barbour has always been noted for her singing skill in German, and three Brahms compositions, including An Ein Veilchen, Strauss' Die Georgine and a gem of a song, Brautfahrt by Buys, completed that group.

But it was in the next one, devoted to Ravel, Debussy, Bruneau and Dupont, that the soprano did her best singing. Ravel's Asie from Scheherazade Suite was exquisitely sung, as was the Gavotte by Bruneau. In this group alone, had she not revealed it before, she proved her claim to being called an admirable musician. The varying moods were easily conveyed in her singing and she disclosed much warmth of tone and finish of style.

The closing group consisted of three songs: The Crescent Moon, April Twilight and The Red Wing, by her husband, Henry Hadley. Needless to say this gifted couple were the recipients of a warm reception and there were added numbers and flowers aplenty.

November 23

Biltmore Musicales

The second Friday Morning Biltmore Musicale of the current season was given by Anna Case, soprano; Everett Marshall, baritone of the Metropolitan Opera Company; and Margaret Shotwell, American pianist recently returned from European successes. This combination proved a happy one and again made it significant that a recital by two or more artists is becoming the popular demand.

With Carroll Hollister at the piano, Miss Case sang the Mi Chimano Mimi from Boheme for her first number. The singer was in excellent form, her voice was sweet, clear and appealing in this lovely number and the audience recalled her for an encore. Later she charmed again in a group of shorter numbers by Soderman, Kjerulf, Bishop, Farley and Curran. Miss Case is a satisfying artist and scored well with the large audience.

Mr. Marshall has progressed considerably in his art since the last Biltmore appearance and had little trouble in captivating his listeners with his fine voice, his commendable use of it, and his clear diction. He scored a triumph with the Prologue from Pagliacci. He can sing a song as effectively as he does an aria, which is more than most opera singers can do. Lester Hodges was at the piano.

Miss Shotwell is a piquante little person, thoroughly feminine and charming in appearance. She played numbers by Chopin and Liszt in which she showed many exceptional pianistic qualities. She has a sound technic, fleetness of fingering, that shone in a Liszt Hungarian Rhapsody, and a singing tone which instantly made a hit with the audience. Recalled many times she had to play additional numbers.

Martha Baird

In the afternoon, at Town Hall, Martha Baird, a pianist who rightfully belongs to the limited number that should be heard in recital, gave unmixed pleasure to an appreciative audience. Miss Baird is a mature artist, whose sound musical taste rests on a most commendable mechanical equipment, and who possesses the poise and authority that belong only to those that are truly destined for the concert platform.

The Symphonic Etudes of Schumann, one of the recognized test pieces for her instrument, Miss Baird presented in a manner that is vouchsafed to only a few, especially among pianists of her sex. There was strength without force, complete appreciation of the musical content, clarity, rhythm and repose. Handel and Mozart, dignified and stylish, opened the program. Two Legendes, interesting works by Lyell Barbour, were performed for the first time in America. The difficult and brilliant Andante Spianato and Polonaise by Chopin, admirably done, closed the recital.

During the second intermission the concert-giver was the recipient of many flowers.

November 24

Philharmonic Children's Concert

Another symphonic concert for children was held Saturday morning at Carnegie Hall under the baton of Walter Damrosch. The usual large attendance of both children and adults filled the auditorium. The program on

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this occasion illustrated the use of trumpet, flute, and clarinet, each of which instruments was described in a short talk by Dr. Damrosch with brief demonstrations by the players to show the differing tone qualities. To illustrate the use of the trumpet in orchestral coloring the overture to Wagner's *Rienzi* was played. Following this came Dance of the Toy Flute from Tchaikowsky's *Nutcracker Suite*, which featured the flute. It was rather striking to watch the boys of the audience respond to the trumpet music, while the girls evidently preferred the Tchaikowsky piece. The Dance of the Blessed Spirits from Gluck's *Orpheus* was the next number, and Liszt's *Hungarian Rhapsody* was given in conclusion. Dr. Damrosch preceded this with a brief description of the uses and distinctive characteristics of the clarinet and of the varying moods of the Rhapsody which makes it so typically a part of the national music of Hungary. There can be no more critical and ruthlessly honest an audience than one composed of children, and in pleasing them so consistently and thoroughly in these Saturday concerts Dr. Damrosch proves beyond a doubt the versatility as well as the greatness of his art.

Boston Symphony Orchestra

Brahms' second symphony upheld the banner of classicism at the Saturday Carnegie Hall matinee of the orchestral visitors from Boston, even though Prokofiev's "Classical Symphony", so-called, also was on the program. Koussevitzky gave a noble reading of the former and revealed all its loftiness of thought and feeling, and its noble lines of construction. Prokofiev's opus is well made and sounds its obvious artificiality cleverly.

Debussy's *Afternoon of a Faun* found a sensitive and delicately colored interpretation at Koussevitzky's hands. No other conductor excels him in the inspired presentation of modern orchestral scores. He proved his mettle again in the Stravinsky *Petrushka* music, a performance of bounding and meaningful brilliancy.

A large and enthusiastic audience gave the leader and his men a series of fervent ovations.

November 25

Society of the Friends of Music

Last Sunday afternoon, at Town Hall, the Society of the Friends of Music gave a repetition of the Bach program presented on November 18, and reviewed in the *MUSICAL COURIER* of November 22. The fifth concert of the series will take place on the afternoon of December 2, when the Society will sing Brahms' *Deutsches Requiem*, with the assistance of Elisabeth Rethberg, soprano; Lawrence Tibbett, basso, and the orchestra from the Metropolitan Opera House.

Geraldine Farrar

A capacity audience paid high tribute to Geraldine Farrar Sunday afternoon at Carnegie Hall. Miss Farrar was making her annual appearance in New York and her many admirers flocked to hear and applaud her. When she appeared on the stage, a dazzling figure in silver, the entire audience from pit to dome stood up and applauded her for several minutes. Such a warm reception was not a surprise, but it was little wonder that the singer was moved by this demonstration of affection. It is some time now since the sensational "Jerry" graced the boards of the opera, but her achievements still linger in memory. In her recital on Sunday there were flashes of those days in several of her numbers, particular among them being a charming little encore with a fan and the *Voi che sapete* from Mozart's *Marriage of Figaro*, in which she is well remembered.

The Farrar of today is less dashing and thrilling, as far as her singing and movements are concerned, but she is nevertheless, still arresting in interest, in her art, and in the hearts of music lovers. Farrar's voice on Sunday was in excellent condition. She was, in fact, in better voice than at her last recital and she sang with the consummate

skill that is hers. Farrar does not attempt anything these days, like so many others, that is beyond her vocally. She chose a program flecked with interest. Her interpretations were highly flavored with humor, archness, simplicity and depth of feeling, where the mood required. Her diction, as demonstrated in the English group, is admirably clear and whether it was in the French, German, Italian or her native tongue that she sang, Farrar aroused her listeners to high enthusiasm.

After each group she was recalled numerous times and with her face lighted by that familiar smile, she returned for two, three and four encores. Still they clamored. Then she told the audience that "the first cream puff tasted better than the second."

At the end of the concert, in furs, to indicate that the concert was really over—that there would be no more encores—she happily withdrew from the stage, while almost the entire audience that had rushed up in front of the stage, still applauded and applauded. Then the lights were turned out and reluctantly the still enthused admirers jostled each other to get out of the hall with nothing but praise on their smiling lips. Such is the magnetic power of Geraldine Farrar, an artist who will always be greatly cherished. Claude Gouviere, besides furnishing sympathetic accompaniments, was heard in a group of solos.

Sofia del Campo

Sunday evening at the Gallo Theater was the occasion of the appearance of Sofia del Campo, South American soprano, in a song recital. Many of Miss del Campo's fellow countrymen were present, making up a very large audience which greeted her with prolonged applause when she first appeared upon the stage. She wore a dress which made one imagine himself being present at an event of the old crinoline days, and with her jet black hair and fair complexion she presented a striking, and at the same time soft and lovely picture.

Miss del Campo is also gifted with a very pretty soprano voice, quite well trained vocally as well as to interpretation. She was called out many times by the very enthusiastic audience, replying with encores most generously. She was best in the Spanish and Italian numbers and made her greatest appeal with a really beautiful mezzo voice.

The singer was assisted at the piano by Charles Magnan, who played the accompaniments effectively and with the proper discretion.

Leonore Cortez

Leonore Cortez, a young piano virtuoso, appeared in her third New York recital on Sunday afternoon at the Gallo Theater. The audience was a large one, and very enthusiastic over the offerings of the recitalist, calling her out many times after each number and demanding encores which, however, were not given until after the conclusion of the program.

This charming young girl, hardly out of her teens, possesses a fine stage presence, and should, as to her pianistic ability, be ranked with the very best artists of her sex now before the public. She has an absolutely perfect and reliable technic, a deep understanding of the music she plays, always interpreting it with the finish of a seasoned artist who knows what to do in solving the various problems that present themselves.

Her program was made up of numbers which would be a great task for any virtuoso, and Miss Cortez proved herself master over all of them. It consisted of Bach's French suite in G minor, played perfectly both in style and technic. After this came Cesar Franck's great prelude, chorale and fugue, which was played with great effect. Then followed Ländler by Schubert, which produced quite a Tyrolean atmosphere, so well did Miss Cortez catch the spirit of it; but in Schumann's *Faschingsschwank* came the real touchstone of the excellency of the pianist, and it was without exaggeration one of the best performances ever heard by the writer anywhere. The two Scriabine pieces were played with delicacy and charm and a technic that brought out all the fine lacework of this beautiful music. Debussy's *Reflet dans l'eau* and Saint-Saëns' *Toccata*, opus 111, the latter a rather seldom heard but very effective and truly pianistic piece, were given with the right atmosphere and the last one with great brilliancy.

The five encores which followed included pieces by Mendelssohn, Albeniz and Lully. Miss Cortez deserves to be heard more often and would make a very attractive and effective soloist with any of the great orchestras.

Philadelphia Civic Opera Gives Die Meistersinger

The Philadelphia Civic Opera Company presented Wagner's *Meistersinger* at the Academy of Music, Philadelphia, on November 22. The performance proved to be the most pretentious of the season, so far, requiring, as it does, the highest degree of efficiency, orchestrally, dramatically and vocally. It might easily be said that the highest honors go to Alexander Smallens, conductor, for his splendid work in bringing out the detailed beauty of the wonderful score, as well as leading the principals and chorus through the intricate action of the opera. It was gratifying to note the evident appreciation of the audience of Mr. Smallens' work, in the prolonged applause which greeted him at each appearance on the conductor's stand and also when he appeared before the curtain with the principals.

Many high spots were reached, however, throughout the opera. Helen Stanley as Eva was eminently suited to the role, both singing and acting it beautifully. Karl Jörn, as Walther, was excellent in every respect, while the work of Arnold Gabor as Beckmesser was marvellous, as he substituted at the last minute for Robert Ringling, who was suddenly taken ill on the afternoon of the day of the performance. Permission was given by the Metropolitan Opera Company for Mr. Gabor to come over and "save the day." So, with no rehearsal, Mr. Gabor stepped upon the stage and gave one of the most convincing interpretations of the evening. The humorous features of the part were splendidly portrayed, while he was equally good as to voice. Fred Patton, as Hans Sachs, was excellent both vocally and dramatically.

Of the local artists who took part, Maybelle Marston as Magdalene, Albert Mahler as David and Nelson Eddy as Kothner, were especially fine, although the other parts were also very well done as follows: Herbert Gould (Pogner); Robert Elwyn (Vogelgesang); Clyde Dengler (Zorn); James Smith (Moser); James Montgomery (Eisslinger);

Clarence Reinert (Nachtigal); Reinhold Schmidt (Ortel); Paul Towner (Foltz); Sydney Sutcliffe (Schwartz); and Sheldon Walker (Night Watchman).

The scenery and stage effects were most attractive under the expert management of Karl T. F. Schroeder.

M. M. C.

League of Composers Announces Concert

On December 19 the League of Composers will begin its sixth season with a program at Town Hall, which will include Honegger's *Rhapsody* for woodwind and piano, Nicolai Berezowsky's *Suite* for woodwind and brass, Die Junge Magd of Paul Hindemith, Litanies of Women by Lazare Saminsky, and a quintet for piano and strings by Emerson Whithorne. Harold Bauer and the Lenox Quartet will play the quintet, and Mme. Charles Cahier will sing the Hindemith work. Other artists who will assist are Dorna Lee, soprano, and Olga de Stroumillo, pianist. Lazare Saminsky will conduct.

Joslyn Soloist in Holy City

Frederic Joslyn, baritone, recently was the solo artist at St. Johns M. E. Church, Brooklyn, singing with the large chorus choir in Gaul's *Holy City* under the conductorship of Tali Esen Morgan. "Not since the days of David Bispham have I heard such marvelous diction and such exquisite singing," was the tribute paid by Dr. Morgan to Mr. Joslyn.

Corona for Plaza Musicale

Leonora Corona has been engaged to appear at the Plaza Artistic Musical Mornings on Thursday, December 13.

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Chicago's New Skalski Orchestra Offers All-Russian Program in First Concert

Horowitz a Sensation With Chicago Symphony—Farrar, Mero, Zimbalist, Olszewska and Others Give Fine Recitals—City Wide Celebration of Schubert's Death Planned—Other Important News

CHICAGO.—The Skalski Orchestra made its initial appearance before a large and discriminating audience at Orchestra Hall on November 21. An entirely Russian program had been prepared by Andre Skalski, conductor of the organization, who probably did not want to invite comparison with any other symphony orchestra which was a judicious move. Mr. Skalski was successful as conductor of the New South Wales State Orchestra of Sydney, Australia, and was first conductor of the Carl Rosa Opera Company of London, England.

In his diversified program the conductor proved himself thoroughly routinized, and the type of man that knows exactly what he wants. His reading of the Tchaikowsky Romeo and Juliet Overture Fantasia, which opened the program, showed him a leader of uncommon merit, a conductor who, sure of himself, has the respect of the personnel that comprises this new orchestra, a man of great vision and of keen musical understanding. Skalski believes in sharp contrasts, in tone quality, in nuances, and he expressed those beliefs so clearly that the orchestra responded as a man to his most minute demand. The backbone of the program, however, was the Kalinnikov Symphony in G minor. Here again the modest but wise conductor balanced so well his crescendos and diminuendos as to add much color to the symphony. That Skalski, who has become a resident musician, will from now on have the respect of this musical community goes without saying. Chicago may well be proud to harbor in its midst Andre Skalski, and his orchestra should soon take a high rank.

The balance of the program, which was not heard by this reporter, included the Liadov Eight Russian Folk songs and his tone picture, Baba Yaga, and the Borodin Prince Igor Overture concluded the evening. The audience was most demonstrative and gave the leader and the orchestra a rousing welcome, which grew in sincere appreciation after each selection.

Andre Skalski, though small in stature, is a big figure, musically speaking. He has magnetism and his personality is most pleasing. He directs sanely, without contortions and gets from his players every ounce of vitality without resorting to undue gymnastics.

Three more concerts will be given this season by the Skalski Orchestra, which should grow into a permanent organization, whose aim should be to produce works seldom played by our premier orchestra and with soloists that are unable to put after their name "soloist with the Chicago Symphony Orchestra," but may with pride inform the musical public that they have been heard under the direction of Skalski with the orchestra that bears his name.

FARRAR SINGS

Geraldine Farrar was heard in recital at Orchestra Hall on Sunday afternoon, November 18.

YOLANDA MERO IN RECITAL

Piano playing wherein the head superbly governs the technic of the hands is set forth by Yolanda Mero, whose

recital at the Studebaker Theater on November 18 was a source of rare enjoyment for recital-goers who appreciate intelligent playing. Miss Mero played Schubert, Weber, Liszt and Chopin in such brilliant fashion as to call for high praise and to warrant the full approval of the listeners, which she had throughout.

A SCHUBERT MEMORIAL

The Chicago Symphony Orchestra, the Chicago Singverein, Frederick Stock, conductor, and Claire Dux participated in a Schubert Centennial memorial program at the Auditorium Theater, on the evening of November 18.

CARA VERNON ENTERTAINS FOR RUDHYAR

Cara Vernon, Chicago pianist, gave a tea on November 10, in honor of Dane Rudhyar, modernist composer. The guest of honor gave great pleasure to the many musicians present by playing some of his own works. All in the ultra modern idiom and truly fascinating, they bear most intriguing titles, such as The Call, Salutation to the Depths, Stars, Earth Pull and Sun Birth.

HENRIOT LEVY CLUB

The opening meeting of the Henriot Levy Club of the year 1928-29 was held on November 11 at Kimball Hall. A large audience enjoyed the splendid program of piano numbers given by Goldie Altschul, Audiss Caward, Blenda Sterner, Beatrice Eppstein, Franz Bodfors, Alexander Gur-off and Harold Reeve. Newly elected officers for the year are: president, Ada Hondrick; vice-president, Audiss Caward; corresponding secretary, Sarah Levin; recording secretary, Irving Levine, and treasurer, Fern Weaver.

KINSOLVING MUSICAL MORNING

For her portion of the program of the second Kinsolving Musical Morning at the Blackstone, on November 22, which she shared with Efrem Zimbalist, Maria Olszewska chose the attractive and seldom heard Brahms suite, called Zigeunerlieder, and a group of Strauss lieder. Mme. Olszewska has earned quite a reputation abroad as a lieder singer and thus it was a clever stroke on her part to program only lieder for this her first Chicago recital appearance. That she understands the art of lieder singing thoroughly was well brought out, and judging from her success at the hands of the distinguished audience, she should be as successful in recital as she is as a member of our opera.

Zimbalist, violinist of the silvery tone and clean-cut technic, proved a great favorite with the listeners. He, too, was wise in his choice of program and, playing exquisitely the Handel E major Sonata, Corelli's La Folia Variations, and shorter numbers by Schubert-Wilhelmj, Tor Aulin, Glinka-Zimbalist and Sarasate, he endeared himself to the musical elite that attends these musicales.

MRS. BEACH PRAISES SPRY PUPILS

The advanced piano pupils of Walter Spry gave a program of Schubert's compositions, on November 22, at the Columbia School of Music. Unusual technical finish and poetic interpretations were easily discernible in the training of the participants, who were: J. Wm. Poulsen, Jr.; Jean Rouse, Jeannette Greenfield, Mrs. E. E. Tullis, Marian Vanderveer, Story Turner, Evelyn M. Goetz, Grace Good, and Marion Hall.

Among those present was Mrs. H. H. A. Beach, the eminent American composer, who graciously consented to add her tribute to Schubert by playing a movement of one of the great Viennese composer's sonatas. Mrs. Beach expressed her delight with the playing of the pupils and said, "It was a beautiful recital."

CHICAGO MUSICAL COLLEGE NEWS ITEMS

A miscellaneous program, consisting of voice, piano and violin, was given at the regular Sunday afternoon College concert at Central Theater, November 25, with the following artist pupils appearing: Stanley Kasper, pupil of Lillian Powers; Sarah Levene, pupil of Jessie Waters Northrop; Ethel Bentkover, pupil of Maurice Aronson; Jake Wolf, pupil of Max Fischer; Lydia Huettel, pupil of Lucille Stevenson; Ellen Nelson, pupil of Mme. Cole-Audet; Marguerite Mover, pupil of Mabel Sharp Herdier; Ralph Squires, pupil of Mollie Margolies; Alvin Pelofsky, pupil

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of Leon Sametini; Dolly Nichols, pupil of Graham Reed; Ester Linder, pupil of Rudolph Ganz; Isabel Zehr, pupil of Herbert Witherspoon, and Lola Lutz, pupil of Edward Collins.

Pearl Walker Yoder, soprano; Alvina Palmquist, contralto, and George Gove, bass, pupils of Herbert Witherspoon, and J. Robert Long, tenor, pupil of Graham Reed, will give a concert of the Messiah at the Central State Teachers' College, Mount Pleasant, Mich., on December 16.

Henry Francis Parks, of the Theater Organ Department, reports the following pupils placed in positions: Wallace Kotter, solo organist at the famous American Theater, of Salt Lake City, Utah; Howard Chase, solo organist at the Circle Theater, Nevada, Ia.; Ted Sanford, solo organist at the Kenosha Theater, Kenosha, Wis., and Walter Keohane, head organist at the Antioch Theater, Antioch, Wis.

Faye Crowell, artist pupil of Isaac Van Grove, was soloist last week at the Chicago Theater.

NEWS NOTES FROM MANN STUDIO

Ethel Halterman, contralto, pupil of Ellen Kinsman Mann, gave her third annual recital on November 17 at the Chicago Evangelistic Institute with much success. Miss Halterman is a member of the faculty.

On November 19, Edith Ellsworth, mezzo-soprano, also a member of Mrs. Mann's class, appeared as soloist for the Englewood chapter of the Daughters of Rebecca.

Edith Mansfield, soprano, another professional member of the Chicago teacher's class, has been engaged to sing a group of songs at the Graemere Hotel on December 5.

Doris Morand, popular member of the staff of Balaban and Katz, has been filling a number of engagements at Chicago theaters recently. She is also a professional member of Mrs. Mann's class.

In Grand Rapids, Mich., where Mrs. Mann conducts bi-monthly classes, she reports that her available time is practically all full, with only one vacancy, and a considerable waiting list.

On November 18, Mrs. Mann and Mme. Elizabeth Guion Hess gave a studio-tea in their Fine Arts Building Studio.

CITY PAYING HOMAGE TO FRANZ SCHUBERT

On the afternoon of December 2, there will take place at the Medinah Temple, a city-wide celebration of the centenary of the death of Franz Schubert. It will not be a concert, but this time the general large public, "the small people," will have an opportunity to give expression to their feelings for the composer. It will be the first time in the history of Chicago that various groups, nationalities, societies, and universities will combine in a musical event. The entire affair is arranged by the Chicago Schubert Centennial Committee, which is run under the auspices of the American Admirers of German Art.

HOROWITZ A SENSATION WITH ORCHESTRA

Genius is born not made. One of the geniuses of our generation appeared as soloist at the Chicago Symphony Orchestra concerts of November 24 and 25, swept all before him and caused perhaps the greatest excitement staid old Orchestra Hall has ever witnessed. Vladimir Horowitz is the genius who upset things in Chicago and had the blaze patrons of these concerts in such a state of frenzy that their shouting and frantic handclapping literally raised the roof. A pianist who has at his command some twenty concertos is extraordinary, to say the least, but one who can rejuvenate a time-worn work and give it new impetus such as Horowitz did the familiar Tchaikowsky B flat minor Concerto on this occasion is a wizard of the keyboard. His is complete mastery of the pianistic art, sensational, breathtaking playing that grips the heart, quickens the pulse and overwhelms the mind. To dwell upon Horowitz's uncanny technic, superb musicianship, exquisite tone and masterful interpretation seems puerile when one considers that he is both a poet and a giant of the piano. There seemed no dimming of the listener's clamor and at the end they stood up as a man in tribute to this young and modest master.

Conductor Stock and the Chicago Symphony furnished accompaniment that matched the soloist's inspiring, soul-stirring performance. Bach's B minor Suite for strings and flutes began the festivities happily and the orchestra's reading of it was one of those which have gained for our orchestra the title of "first orchestra." Scriabin's Divine Poem Symphony was given a performance that left nothing to be desired. A memorable concert.

AMERICAN CONSERVATORY NOTES

Winifred C. Goodman, soprano, and Elizabeth Wilkin, contralto, pupils of Karleton Hackett, have been engaged to sing in the double quartet at Temple K. A. M.

Louise Winter, soprano, sang the Etude Hour program over WLS on November 20. The program comprised numbers published in the Etude and other songs.

Alice Johnston, former pupil of the Conservatory, teaches violin in the College of Music, Waterloo, Ia.

An informal reception and party was given by the Conservatory to its out of town students on November 23. An interesting program was presented by members of the faculty, including John McMahon, Jr., reader; Hans Levy Henriot, pianist and Merrie Mitchell-Maier, soprano. Dancing and refreshments followed. JEANNETTE COX.

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Repetitions Hold the Stage at Chicago Opera

Last Minute Change in Bill Brings Boris Godunoff, With Vanni-Marcoux in Title Role

CHICAGO.—The past week was given over to the repetition of operas already given several times, with casts somewhat different from those heard before. The Chicago Civic Opera has learned that changes in casts are about as interesting to the public as changes in the repertory, and no longer are some singers of the company permitted to be the sole titulars of roles, which, at one time they may have made their own, but in which the opera-goers also enjoy hearing other members of the company. Thus newcomers have a chance to show their true worth and older members feel that they must give of their best in order to keep their hold on the public. This brings betterment all down the line. Everyone connected with the opera this season is on his toes. Everyone knows that the new opera house will be completed before many months have gone by, and everyone hopes to be re-engaged. A renewal of contracts can be expected by those who give one hundred per cent efficiency, and the others will be left out to give place to new members. The future of the Chicago Civic Opera looks bright, and the present season, even though several conspicuous figures are absent from our boards, may so far be considered one of the most interesting since the inception of the company.

La Boheme was given on Sunday afternoon, November 18, with Marion Claire and Antonio Cortis in the leading roles. Aida again held the stage, with Cyrena Van Gordon back in the role of Amneris, which she glorifies.

Otello was given another hearing on Tuesday night.

Romeo and Juliet on Wednesday gave another opportunity to applaud Mason, Hackett and Cotreuil.

Thursday, Samson and Delilah with Van Gordon and Marshall proved a happy repetition and Saturday evening at popular prices Carmen once again was the bill.

The only first performance was that of The Tales of Hoffman given on Saturday afternoon.

BORIS GODUNOFF, NOVEMBER 24 (MATINEE)

Offenbach's fantastic opera, The Tales of Hoffman, scheduled for Saturday matinee for the reëntree of Vanni-Marcoux, was substituted at the eleventh hour by Moussorgsky's Boris Godunoff with Vanni-Marcoux, appearing for the first time this season, in the title role.

Vanni-Marcoux's interpretation of the Czar Boris was reviewed at length when the famous actor-singer first made himself acquainted in that part in America. In glorious fettle, he brought back those attributes that have placed him in the front rank among operatic singers of our day. Not only does Vanni-Marcoux please by his singing, but many are indebted to him for his wonderful diction. Few singers on the operatic stage enunciate as he does, and it is an added enjoyment for the listeners who understand Italian to follow the peregrinations of Boris Godunoff as the tale is told by Vanni-Marcoux. His powerful acting of the role adds in making the presentation potentially dramatic. An artist in the best sense of the word, Vanni-Marcoux has even since last season added here and there a few details which did not go amiss as they were noticed by more than one spectator. After his big scene in the second act, the undemonstrative Saturday afternoon audience forgot itself and recalled the star of the performance many times.

The balance of the cast was more than adequate and if only a few are here mentioned, it is due to the fact that they made a stronger impression. Ada Paggi was satisfactory as Feodor. Antonietta Consoli made her debut as Xenia and did it prettily. Jose Mojica's Prince Shuisky had all the subtlety demanded and he helped in making the performance meritorious. Antonio Cortis was a well voiced and well behaved Gregory. Virgilio Lazzari sang with telling effect the music given to Pimenn. Edouard Cotreuil made a great deal of Varlaam, winning a big hand after the drinking song. Coe Glade was adequate as Marina, Maria Claessens, a well voiced nurse, and Alice d'Hermanoy did the little part of the innkeeper so well that a part that would generally pass unnoticed, was brought prominently to the fore by her clever handling and singing.

Giorgio Polacco was at the conductor's desk, and the good ensemble of the performance was altogether due to his energetic baton.

CARMEN, NOVEMBER 24 (EVENING)

The week was scheduled to end with a repetition of Carmen. RENE DEVRIES.

Pennsylvania Grand Opera in Triple Bill

The Pennsylvania Grand Opera Company offered a triple attraction on November 21, at the Academy of Music, Philadelphia—two operas and a ballet.

The first was the Polish opera, Verbum Nobile by Moniusko, sung in Italian, in which Maria Koussevitzky starred as Susanna. Mme. Koussevitzky's many delightful characteristics of voice and action have so recently been mentioned in these columns that they need not be repeated, except to say that the beautiful quality of her voice is a continued source of enjoyment and her singing of the aria from Halka was indeed artistic.

The four other roles were well taken by Mario Fattori as Pan Lagoda, Valentin Figaniak as Martin, Stanislaw Vesta as Stanislaw, and Michael Shvets as Bartolo. Walter Grigaitis conducted with his usual ability.

I Pagliacci, which followed, was eagerly anticipated by the audience, as two of the world's most popular singers were to appear, Pasquale Amato as Tonio the clown, and Giovanni Zenatello as Canio. Both of these artists brought to the performance years of experience and exceptional artistry. After Mr. Amato's singing of the famous Prologue the audience went wild, and from the gallery came cheers and calls, which the great baritone acknowledged with his usual quiet dignity.

Renata Flandina acquitted herself nobly as Nedda, both singing and acting well. Giuseppe Reschiglian as Beppe and Luigi Dalle Molle as Silvio were also satisfactory. Federico Del Cupolo did some fine conducting.

The third feature of the evening was the beautiful Carnival Ballet, designed and performed by Mikhail Mordkin,

primo ballerino, with Florence Rudolph, prima ballerina, and a splendidly trained ballet company.

Fabien Sevitzy did the excellent conducting for the ballet after having conducted the Sinfonietta concert earlier in the evening. M. M. C.

New York Concert Announcements

Thursday, November 29

EVENING
Fritz Kreisler, violin, Carnegie Hall.

Friday, November 30

EVENING
Philharmonic-Symphony Society, Carnegie Hall.

Saturday, December 1

AFTERNOON
Philharmonic-Symphony Society
Young People's Concert, Carnegie Hall.
The English Singers, Town Hall.

EVENING
La Argentina, dance, Carnegie Hall.
Bernardo Olshansky, song, Town Hall.
Annie Grumbach, song, Steinway Hall.

Sunday, December 2

AFTERNOON
Society of the Friends of Music, Town Hall.

Philharmonic-Symphony Society, Carnegie Hall.
Rita Nere, piano, John Golden Theater.

William Cahill, song, Gallo Theater.
Countess Helena Morastyn, piano, Guild Theater.

Musical Art Quartet, John Golden Theater.
David Barnett, piano, Guild Theater.
Hans Merx, song, Provincetown Playhouse.

Heckscher Foundation Children's Orchestra, Heckscher Theater.

Monday, December 3

EVENING
Vladimir Horowitz, piano, Carnegie Hall.

Helen Teschner Tas Quartet, Steinway Hall.

Elsa Meiskey, song, Town Hall.

Tuesday, December 4

AFTERNOON
Elsie Kissam Easton, interpre-

tative readings, Hotel Astor.
Anne Gregory, song, Town Hall.

EVENING
Cleveland Orchestra, Carnegie Hall.
Lorna Warfield, song, Town Hall.
Ellen Edwards, piano, Steinway Hall.

Wednesday, December 5

MORNING
Rhea Silberta, lecture, Hotel Plaza.

AFTERNOON
Erna Pielke, song, Ogden Hotel.
Maleva Harvey, piano, Town Hall.

EVENING
Philharmonic-Symphony Society, Schubert Memorial, Carnegie Hall.

Isidor Gorn, piano, Town Hall.
Alix Young Maruchess, viola and viola d'amor, Steinway Hall.

Mrs. Edwin Franko Goldman, music-dramologue, Aeolian Hall.

Thursday, December 6

AFTERNOON
Philharmonic-Symphony Society, Carnegie Hall.

EVENING
Sylvia Lent and La Salle Spier, violin and piano sonatas, Town Hall.

Old Masters Trio, Steinway Hall.

Friday, December 7

MORNING
Biltmore Morning Musicale, Hotel Biltmore.

AFTERNOON
Oli Olinda von Kap-Herr, violin, Town Hall.

EVENING
Philharmonic-Symphony Society, Carnegie Hall.
Eitel Aaron, song, Federation Settlement Auditorium.

Doris Madden, piano, Steinway Hall.

Saturday, December 8

MORNING
Philharmonic-Symphony Society Children's Concerts, Carnegie Hall.

AFTERNOON
George Copeland, piano, Carnegie Hall.

The English Singers, Town Hall.

EVENING
Louise Homer and Katherine Homer, McMillin Theater.

Yale Glee Club, Carnegie Hall.

Ida Deck, piano, Town Hall.

Old Masters' Trio in Two Concerts

Margaret Kemper announces two evenings of chamber music by The Old Masters Trio, Ella Backus-Behr, piano; Hans Lange, violin, and Leo Shulz, cello, at Steinway Hall on December 6 and April 18.

CARNEGIE HALL

Tuesday Evening

December 4th, 1928

at eight-thirty

The Cleveland Orchestra

NIKOLAI SOKOLOFF

Conductor

Soloist: GERTRUDE KAPPEL

Soprano

Program

Overture to *The Secret of Suzanne*.....Wolf-Ferrari
Symphony, E Major.....Schubert

Adagio—Allegro
Andante con moto
Scherzo: Allegro vivace
Allegro giusto

First time in New York

March of the Orient, Op. 11.....Schillinger
First time in New York

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Prelude and Love-Death, from *Tristan and Isolde*.....Wagner
Siegfried's Rhine Journey, from *The Dusk of the Gods*..Wagner
Brünnhilde's Immolation, from *The Dusk of the Gods*..Wagner

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MYRNA

American Drama

BRIEFS from the PRESS

Coast to Coast Last Season

... "received ovations that should have gratified any singer" . . .
New York Telegram.

... "velvety voice" . . .
Memphis Evening Appeal.

... "a compelling actress and singer . . . rose to moments of gripping tension" . . .
Boston Transcript.

... "for hers is the real lyric quality . . . wonderfully limpid and pure . . . her diction is faultless, her phrasing without fault" . . .
New Orleans Tribune.

... "a brilliant Santuzza" . . .
Los Angeles Times.

... "her golden soprano vivified the dramatic significance of the text . . . and she acted as well" . . .
Boston Traveler.

... "tall and slender Kentucky beauty, sang with fresh voice" . . .
New York Times.

... "sang beautifully and acted with passion as Nedda" . . .
Boston Globe.

... "lustrous with dramatic beauty . . . 'Patria Mia' set by her as a gem of nostalgic loveliness" . . .
Philadelphia Record.

... "in the second act the bonds were cut. A living flame she was, fanned by a tornado of emotional frenzy" . . .
New Orleans States.

... "but the beauty and talent of Myrna Sharlow was the outstanding attraction" . . .
Atlanta Georgian.

... "her voice was full of rich and beautiful tones . . . the scene with Faust was a miracle of tender beauty . . . and the church scene and the one in prison showed her ability as an actress as well as a singer" . . .
Macon News.

... "her high B at the end of the Jewel Song was thrilling . . . singing with ample voice, fresh and clear and soaring in its splendor to the high notes of the score without seeming effort" . . .
Richmond Times-Despatch.

... "her ability as an actress is unusual in a prima donna who also is so splendidly equipped vocally" . . .
Philadelphia Bulletin.

This brilliant young prima donna returned from her Italian villa October fifth beginning her current season by opening the Philadelphia season of opera as Aida in the Pennsylvania Opera Company's performance of "Aida", October tenth.

With operas and concerts, the season of 1928-29 promises to be as busy as her last season, when she sang forty-eight performances of opera on tours from coast to coast as guest artist with the SAN CARLO GRAND OPERA COMPANY, the PENNSYLVANIA GRAND OPERA COMPANY, and the CHICAGO CIVIC OPERA COMPANY. Miss Sharlow was especially engaged for the Chicago Civic Opera Company's tour, singing Aida, Il Trovatore, and Cavalleria Rusticana. Her success was sensational throughout the season, as recorded in press comments from American musical centers.

WITH CHICAGO CIVIC OPERA COMPANY ON THE PACIFIC COAST

The Oakland Post-Enquirer (March 14, 1928)
By W. H. Graham

SHARLOW SCORES

An individual sensation was scored by Myrna Sharlow, young American soprano, in the role of "Aida." She joined the company at Los Angeles, replacing Claudia Muzio, who stepped out due to her mother's illness.

Myrna Sharlow proved the possessor of a voice of crystal clarity, power and notable range. Moreover, she was more than adequate from an emotional standpoint.

Myrna Sharlow was forced to take bow after bow following her singing of "O Patria Mia" and the highly difficult "Ritorno Vincitor" as well as after other arias.

Oakland Tribune (March 14, 1928)
By Roy Harrison Danforth

SHARLOW HAS VOICE OF POWER, BEAUTY

Whatever previous regret may have been felt over the absence of the promised Aida was quickly dispelled when it was discovered that she had been nicely replaced by Myrna Sharlow. This was obvious even before Miss Sharlow reached the "Ritorno Vincitor," but therein she gave real evidence of her ability. Her voice is wide in range but its better quality is displayed in her higher tones. In them are surprising power, clearness, textural beauty. Her fidelity to meaning never fails and throughout the tempestuous score of "Aida" goodness knows there are chances enough

for it to do so. We have heard singers tear these passions to tatters, but our justness of taste had nothing to suffer at her hands.

The San Francisco Examiner (March 14, 1928)
By Redfern Mason

CHOICE JUSTIFIED

Madame Muzio's absence gave an opportunity to Myrna Sharlow, who justified her choice by giving a reading of the part of the Ethiopian slave that was intelligent, sympathetic and vocally good, even if it did not reach the classic perfection of Muzio's art.

The San Francisco News (March 14, 1928)
By Arthur S. Garbett

The fact that Muzio failed to appear on account of her mother's illness seemed to have kept many people away, but this was something less than fair to Myrna Sharlow, the brilliant artist who sang the role of Aida. Myrna Sharlow not only has a fine voice but has warmth and temperament.

Los Angeles Evening Herald (March 10, 1928)

At the close of the Cadman opera a splendid performance of Mascagni's "Cavalleria Rusticana" was given with charming Myrna Sharlow as a new and very extraordinary dramatic and vocal Santuzza.

The Portland Oregonian (March 25, 1928)

Miss Sharlow displayed a voice remarkable for its brilliance and freshness. Her portrayal of the tragic Leonora was convincing and not overburdened with demonstrations of unrestrained anguish.

DURING THE CURRENT SEASON MYRNA SHARLOW
OPERATIC ROLES AND IN CONCERTS THROUGHOUT

SHARLOW

dramatic Soprano



Philadelphia Says

"SENSATIONAL AS TOSCA"

THE PHILADELPHIA INQUIRER
(February 9, 1928)
By LINTON MARTIN

RUFFO, ZENATELLO STARRED IN 'TOSCA'

But Myrna Sharlow, Making
Opera Debut Here, Walks
Off With Real Honors.

The twin attractions of both Giovanni Zenatello and Titta Ruffo in the same cast proved powerful musical magnets when "Tosca" was exuberantly offered by the Pennsylvania Grand Opera Company at the Metropolitan last night. But the extensively advertised allure of these stellar singers was utterly overshadowed by Myrna Sharlow, making her debut here in the title role.

From the moment this American prima donna, hitherto unheard here, but known in Chicago and Italy, stepped on the stage the performance was hers. Suitably svelte, and with a superbly vital voice, Miss Sharlow gave a performance so dynamic and dramatic, so consistent and compelling that it was unforgettably etched on the memories of all who had eyes and ears to see and hear.

Her magnificent work at the end of the second act, from the stabbing of Scarpia to the fall of the curtain, was a revelation of almost inspired excellence.

She did not sing the "Vissi d'arte" sprawling on her stomach, after the manner of Jeritza. But Jeritza might profitably lift a few leaves from this Tosca's textbook, both dramatically and vocally.

Indeed Philadelphia has had no Tosca in recent seasons quite the equal of Miss Sharlow's.

THE PHILADELPHIA RECORD
(February 9, 1928)
By H. T. CRAVEN

New Star Shines as Floria Tosca in Popular Opera

Zenatello and Ruffo Join in Giving
Brilliance to Performance.

But in addition, and on a parity of interest, there was a new twinkler in the person of Myrna Sharlow, a not loudly heralded American dramatic soprano, who grasped the possibilities of the title role with an impressive competence, acted it with admirable understanding of the character and sang it with a thrilling plenitude of rich, clear tone.

Her appeal, which loses nothing in grace of figure and comeliness of face, was so immediate, pronounced and unexpected that not a few auditors last night were inclined to renounce sobriety of evaluation. Lina Cavalieri was recalled, certainly the loveliest if not the most imposing Floria Tosca in the annals of this music play.

To this recorder it seems that Miss Sharlow's Tosca, notwithstanding a certain lack of finish, is the finest since Mme. Cavalieri's. She gave the "Vissi d'Arte" exquisitely, and without any of the very questionable antics of Jeritza, or even, in this opera, the over-intense melodramatics of Mary Garden.

THE EVENING BULLETIN (Philadelphia)
(February 9, 1928)

A NEW TOSCA

Myrna Sharlow Triumphs in Puccini
Opera; Zenatello and Ruffo in Cast.

The Pennsylvania Opera Company provided one of the operatic surprises of the season at the Metropolitan Opera House last evening . . . the audience . . . scarcely could have been prepared to see and hear such a charming Floria Tosca as Myrna Sharlow proved to be, both visually and vocally. Tenor and baritone were compelled to yield a generous share of the honors to the slender, dark-haired beauty, who not only looked entrancing—quite one of the most beautiful and altogether alluring Toscas ever seen here—but who acted and sang with such finesse and fervor that she completely took the big audience by storm.

But the loveliness of the new Tosca was paramount, so fascinating was Miss Sharlow in personality, so capable in her acting, which was genuinely thrilling in the "big scene"—the murder of Scarpia—this famous climax being delivered with telling dramatic effect.

Miss Sharlow's voice is a genuine dramatic soprano of good volume, especially fine in its powerful upper tones, and she sings with notable ease and regard for the varying effects of artistic realism. Even the hackneyed "Vissi d'Arte e d'Amore" (Love and Music) aria seemed to have new charm and emotional appeal as she sang it—sincerely, without resort to Jeritza-like eccentricities or contortions.

PUBLIC LEDGER (Philadelphia)
(February 9, 1928)
By SAMUEL L. LACIAR

"LA TOSCA" ADMIRABLY GIVEN

But the surprise of the evening came in the performance of Miss Sharlow.

She is, unquestionably, the finest young American soprano that has appeared in Philadelphia in a long time. She has all the qualities which go to make real operatic talent—voice, stage presence and dramatic ability—the last of which was shown to a remarkable extent in the trying second act.

Miss Sharlow created a most favorable impression upon her first appearance and this impression was strengthened as the opera progressed. Her acting in the second act showed a splendid conception of the role; it was intense without being overacted, which cannot be said of some artists of far greater fame. The beautiful "Vissi d'arte" was sung with the utmost pathos and in the logical position which the scene demands, instead of exaggerating it. The several duets with Cavaradossi and Scarpia were beautifully rendered.

LA LIBERTA
(In Italian—Philadelphia)
By DR. CARLO NOCKA

Translation: Miss Sharlow demonstrated an exceptional ability as artist, musician and vocalist. She is a woman of imposing presence, full of grace, possessing dramatic ability of the finest, and a most beautiful soprano-spinto voice with qualities both dramatic and lyric.

The eminent artist never forces her most beautiful voice, and to us it seems that she has the exceptional qualities of Ponselle more than the great majority of sopranos.

Some Other Remarkable Press Comments of Last Season

Boston American (Moses Smith)—Headline: SHARLOW TRIUMPHS. Historically she showed herself to be an intelligent and experienced actress with a well-studied interpretation of the character she was projecting (Tosca). At no time did one feel that she was sacrificing her character to demands of the voice. Yet it was vocally that Miss Sharlow was even more satisfying. She exhibited a voice of beautiful quality, capable of the finest shades of tone and emotional feeling. Her singing of the "Vissi d'arte" aria of the second act, coming only a day after Miss Dusolina Annini had essayed it in concert, gave opportunity for comparison which was by no means disparaging to Miss Sharlow. In her vocal art has attained a high place.

Trois Free Press (Eugene Leuchman)—Headline: MYRNA SHARLOW IS CHEERED BY AUDIENCE FOR EXCEPTIONAL PRESENTATION OF TOSCA. Myrna Sharlow gave the town something to talk about last night. She sang the title role in Tosca with such dramatic vigor and in such splendid voice that the many Italians who crowded the Lafayette theater were rapturous in their applause. . . . Miss Sharlow had a real opportunity to demonstrate her capabilities as a singer and an actress, and her triumph was well deserved.

New York Herald (Mary F. Watkins)—She has a voice full of rich and beautiful tones. Atlanta Constitution (Stewart F. Gelders)—Atlanta has never seen a Marguerite who in physical appearance as well as in voice and heart was quite the incarnate Marguerite that Myrna Sharlow, the grown American girl, was to Macon Tuesday night.

Pittsburgh Sun-Telegraph (J. Fred Lissfeldt)—From her very first notes one felt a richness in her voice that remained throughout her range, whether she sang brilliantly or the most delicate and sensitive.

Shreveport Citizen (Rodney Crowther)—At every moment she made the audience aware of the fact that here, surely, if ever, was a dramatic soprano who could really sing . . . a wholly satisfying soprano—one who can sweep right off her feet with flawless technique, and who at the same time captivate by her gracious manner and poise.

Trois News (Russell McLaughlin)—Miss Sharlow gave charm and convincing histrionic gifts to the role of Floria and exhibited the thoroughly fine voice with which opera-goers are familiar. She is comely and slender; the sort of Tosca over which one grew appropriately thankful last night. . . . Miss Sharlow set the audience wild with her "Vissi d'Arte."

New Orleans Times-Picayune (R. B. Mayfield)—She possesses a lovely vocal tone with the upper register brilliancy previously referred to, and in her voice there is an innate note of combined pathos and passion that is very effective.

The Memphis Commercial Appeal (M. L.)—Sharlow needed no acting, though in that she is not lacking, for her perfect control and flexibility of voice gave her best to a part first set in charming idealism and then in harsh reality. (Mimi) It was a thing of beauty to be enjoyed.

Philadelphia Evening Bulletin—Miss Sharlow is remembered for her splendid Tosca and her artistic portrayal of Madeline in "Andrea Chenier" with the Pennsylvania Company last season. She was slender and lovely in person (Aida), put a good deal of fervor and feeling into her acting and sang with ease in clear, sympathetic soprano tones. Her voice came out well in the ensembles and was adequate in volume and tonally pleasing in the two arias "Ritorno Vincitor" in the first act, and "O Patria Mia" in the third, the latter being especially well done.

New York World (N.S.)—The honors of the performance went to Myrna Sharlow, who, as Marguerite, was not only captivating to the eye but delightful vocally as well. Her voice was in fine form, fresh and bell-like in its clarity, and she sang The Jewel Song with a grace and ease that made it more than ordinarily impressive.

Richmond News-Leader (Helen DeMotte)—There was ardor and warmth in her work, her "Addio" being particularly lovely.

Detroit News (Donald McGowan)—Miss Sharlow sang Marguerite with a freshness and vigor that in the Jewel Song amounted to positive ebullience.

Pittsburgh Post-Gazette (Harvey Gaul)—This soprano made a magnificent Marguerite. She was lovely in voice and she poured out a golden top as if she didn't care whether she ever went on again. She has histrionic ability and she made much of minor details.

Philadelphia Inquirer—Miss Myrna Sharlow is a soprano who captures an audience off hand. She was but dimly remembered here when she sang the other evening in "La Tosca," but she will never be forgotten now. Her rich, pure voice rang out nobly in the great passage in the second act, and everywhere she showed a just appreciation of both the musical and dramatic values of the score. (Maddalena in "Andrea Chenier.")

WILL BE HEARD IN
THE COUNTRY

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Metropolitan Opera

(Continued from page 7)

Campana Sommersa will take its place among the "perennial" operas, but it is the opinion of this reviewer that the work is caviar for the few rather than fare for the many.

Giovanni Martinelli, as Heinrich, rose to heights, vocally and dramatically, that even for this sterling artist, were



ELISABETH RETHBERG,

as Rautendelein in Respighi's opera *La Campana Sommersa*, which had its American premiere at the Metropolitan Opera House on November 24. Madame Rethberg, also created the title role of Richard Strauss' *The Egyptian Helen* in Dresden last June.

astonishing. His impassioned singing and acting at the end of the second act suggested a Wagnerian hero. Possibly, when Mr. Martinelli tires of Italian lyricism he will feel the call of the great Richard, as did Jean De Reszke.

Elisabeth Rethberg is one of those artists that cannot but be at her best. Her beautiful voice, her fine artistic sense, her engaging stage presence made the role of Rautendelein a delight. The manner in which this woman of Brünnhildean proportions assumed the elf-like, almost intangible personality of the imaginary creature of the forest was a notable achievement, and attractive as buxom Nanette Guilford was as wife Magda, one could forgive Heinrich his domestic infidelity. Miss Guilford did some excellent singing and was most sympathetic in her depiction of the unhappy mother.

To Giuseppe De Luca naturally fell the lot of Nickelman, the half frog, half man who lives in the well. His gurgling "Brek-ke-ke-Kex" fittingly suggested the dank, mossy abode in which he dwells, and his amphibian makeup and realistic unrealism were worthy of the master actor that he is. Alfio Tedesco made a spirited faun and Ezio Pinza, Louis D'Angelo and Giordano Paltrinieri a most efficient trio of priest, schoolmaster and barber.

Tullio Serafin gave a painstaking and most elucidating reading of the difficult score, and the stage settings and entire mise-en-scene were in keeping with the high standards of the Metropolitan.

DIE AEGYPTISCHE HELENE, NOVEMBER 19

The same cast gave the second performance of Strauss' new opera at the Metropolitan on Monday night, November 19. The minor role of Hermione, daughter of Helene and Menelas, has been cut out entirely, vocally, which seems to be considered an improvement.

Mme. Jeritza was again resplendent in the role of one of mythology's famous women, and sang very effectively.

Moreover, she did some excellent acting, when the opportunity afforded itself, and was warmly received. Rudolf Laubenthal, as Menelas, made a fine figure and handled his part with the finesse that comes through routine. Clarence Whitehill, a dramatic Altair, sang with authority. Happily cast, indeed, was Editha Fleischer as Aithra. She sang with not a little skill.

Americans figured in the less prominent roles: Marion Telve furnished, unseen, the voice of the Omiscient Shell, while Grace Divine, Charlotte Ryan and Louise Lerch were entrusted with the bits of the Elves, and Jane Carroll appeared for the second time with the company as Da-Ud. Philine Falco seems to be worked hard these days but, perhaps, because she does small parts so effectively, she was cast this time as Aithra's maid. Bodanzky conducted and a large audience was present.

IL TROVATORE, NOVEMBER 21

Il Trovatore was repeated at the Metropolitan on Wednesday evening, with Clara Jacobo making her second appearance as Leonora. Mme. Jacobo increased the favorable impression made previously, and added considerably to it through a greater freedom of delivery. She has a voice of great beauty and ought to make a comfortable place for herself with Mr. Gatti's forces.

Mme. Matzenauer's Azucena was one of the high lights of a very fine performance, while Lauri-Volpe, who has returned this season in the best of voice, gave of his all vocally. Historically he was most adequate. Danise as the Count sang with beauty of voice and authority. Bellezza conducted.

ROMEO AND JULIETTE, NOVEMBER 22

Romeo and Juliette was given its first performance this season at the Metropolitan on Thursday evening, with Queena Mario and Gigli cast in the title roles. Others in the cast were Ellen Dalossy as Stephano; Henriette Wakefield as Gertrude; Angelo Bada, Tybalt; Giordano Paltrinieri, Benvolio; Giuseppe de Luca, Mercutio; Millo Picco, Paris; Paolo Ananian, Gregorio; Adamo Didur, Capulet; Leon Rothier, Friar Laurent, and Joseph Macpherson as the Duke of Verona.

Miss Mario was a charming and colorful heroine. Her waltz-song, a test piece for coloratura singers, came well up to the higher standards. Mr. Gigli gave lavishly of his beautiful voice and fine art. Mr. De Luca was telling as Mercutio, Rothier's Friar Laurent was excellent, as were Adamo Didur and Millo Picco. Louis Hasselmans conducted.

LOHENGRIN, NOVEMBER 23

Florence Easton was the Elsa; Walter Kirchhoff, the Lohengrin; Clarence Whitehill, the Telramund; Margaret Matzenauer, the Ortrud; Richard Mayr, the King; Arnold Gabor, the Herald. Artur Bodanzky conducted.

With such a cast and leader it was to be supposed that a musically reliable performance would result, and it did.

considered version of Elsa, lovely in voice and poetical in conception. The Kirchhoff characterization of the White Knight is intelligent and convincing. The tenor was making his seasonal debut after a lengthy siege of indisposition and his tones were not at their best.

Two of the finest Wagnerian depictions to be seen on the stage today were given by Matzenauer and Whitehill.

The orchestra did full justice to the rich and resourceful score.

LA BOHEME, NOVEMBER 24

La Boheme was the popular evening attraction on Saturday, with Queena Mario as Mimi. It was good to see a slim, youthful heroine, and Miss Mario rose to realistic heights in the death scene. She sang her music charmingly and acted well. Armand Tokaty was a fine voiced Rodolfo and



Giacomo Puccini



VIAFORA'S IMPRESSION OF RESPIGHI AND THE PRINCIPAL CHARACTERS IN HIS NEW OPERA

However, for some reason, the evening dragged a bit, and the blazing light of great inspiration remained chiefly in Richard Wagner's wonderful score. The suggestion of lethargy came from the stage, where the action had unaccountable slowness.

Mme. Easton gave her customary earnest and beautifully

Editha Fleischer, cast as Musetta, did well by another role of her extensive repertory. The other parts were in veteran hands. Therefore the general high standard of the performance was added to by Adamo Didur, Antonio Scotti and Pavel Ludikar, with Malatesta the Alcindara. Bellezza held the orchestral reins.

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Second Los Angeles Philharmonic Program Adds to Conductor Schneevoigt's Popularity

Shows Real Mastery as Program Builder—Goldmark's Rustic Wedding Beautifully Performed—Felix Salmond Delights With His Cello Solos

LOS ANGELES, CAL.—In music, as in all matters of public success, it is the second "bid for favor" which counts in its fulfillment or failure. By that token the second symphony program of the Philharmonic Orchestra of Los Angeles more than ever establishes the popularity of Georg Schneevoigt as director of this superb organization. The internationally famous Finnish maestro, who created a furore with the inaugural program of the season, scored yet more, when planning a concert of extraordinary contrasts. Some directors require full program interest in order to hold interest. Those directors prefer programs without soloists, or do not sufficiently build the repertoire around the solo numbers. Not so Prof. Schneevoigt, whose thoughtful repertoire groupings always tend to serve as a background for the soloist. As in his accompaniments, so in the building of programs, Schneevoigt leaves the climax and glory of the concert to the guest artist.

So also in the second Philharmonic program, in which the entire second half of the concert was devoted to cello solos by Felix Salmond. Salmond had elected to play the Lalo concerto, and the Schelomo by Bloch, as a last and colossally towering number. This left Director Schneevoigt only the beginning of the concert, and at that time he could perform only a work not too taxing and leading up to the solo climaxes of the program as a whole. Schneevoigt chose the Rustic Wedding Symphony of Goldmark, which, by the way, had never before been performed at these concerts. It was an ingenious choice, characteristic, altogether, of his clever program-building, which had already, last season, won him general praise. Not only did the Goldmark work allow a gradual dramatic development of the concert, but its very style and technical demands allowed that amount of preparation for the Bloch opus which it required.

Schneevoigt made much of the Goldmark symphony, which, somewhat old-fashioned today, found a revival under his baton to delight the audience. Being as much of a lyricist as well as a dramatic director of vivid readings, the thirteen variations that constitute the opening movement were a distinct test for those directorial qualities. Schneevoigt transmuted the variations in as many panels of tonal pictorialism which depicted scenes of the wedding feast. It is music of quaint human intimacy and Schneevoigt projected it as such. He loses himself wholly in the score in question. He seems less a director than one of the players. He becomes part of the orchestra, and again at the close of a number, when applause rolls up to the stage in wave after wave, it is the orchestra to whom he points quickly. There exists a very close relation between leader and players. Just as Schneevoigt does not hesitate to address the public, so he is in steady rapport with his men. Significantly enough he had removed the brass banister that enclosed the director's stand at the first rehearsal. It was as if Schneevoigt felt hemmed in by the brass rail that was the custom for years.

Schneevoigt indeed penetrates the physical and psychological barriers which often separate performers and hear-

ers from the director. While giving readings of utmost care as to detail, Schneevoigt is not concerned in concert with the complete mass of detail that he has prepared in rehearsal. In the concert Schneevoigt is something of a titanic moulder of effects. While assisting his men with ample cues at critical moments, he recalls an al-fresco painter. Miniature painter that he can be, he is as much the muralist of monumental force. This was amply demonstrated again in the Hebraic Rhapsody Schelomo, which is not a concerto in any sense of the word yet allots to the solo an important as well as significant part. It is an uncommonly difficult composition, taxing in its emotional intensity, while technically extremely complex. Schneevoigt produced profoundly stirring readings, in which the racial moods and polychrome colors of the magnificent score were realized with stirring genuineness and artistic clarity. Even in the softest pianissimi, Schneevoigt maintained an eloquence of expression, which grew the more compelling in the tremendous climaxes of this music. Bloch or Goldmark, Schneevoigt found the key-note of their individualities and expressed them convincingly.

B. S.

Philadelphia Bids Stokowski Adieu Until Next Spring

Offers Another of His Inspiring Programs Which Is Greatly Enjoyed—Other Musical Items of Interest

PHILADELPHIA, PA.—For the last concerts of the Philadelphia Orchestra (November 23 and 24) at which Leopold Stokowski conducts in Philadelphia until spring, a program of great interest was selected. The first part was decidedly modern, consisting of *Hercule et les Centaures*, by Casiniere, and three *Dances Caracteristiques de Indios Africanos*, by the Brazilian composer, Hector Villa-Lobos. *Hercule et les Centaures* was a peculiar mixture of pianissimo strings, harp glissandi, much brass and much work for the percussion instruments, ending in an abrupt blare. The *Dances Africanas*—*Farrapos*, *Kankukus*, *Kanikus*—were essentially barbaric with many points of interest, but rather monotonous rhythm.

The second part of the program completely overshadowed the first, however, as it held three of the most beautiful and majestic contributions from the pen of Bach. Suite No. 2 in B minor, for solo flute and strings, received a masterly interpretation and performance, with William M. Kincaid playing the solo flute parts, assisted by the other flutists, Joseph La Monaca, John A. Fischer and Hans Schlegel in the sections where more volume was needed against the full orchestra than one flute could give. In the five dance forms, following the serious overture, Mr. Kincaid again demonstrated his fine artistry in tone, phrasing and general interpretation. Both audience and conductor applauded him enthusiastically.

The Prelude in E flat minor, so cleverly orchestrated by Dr. Stokowski, is indeed a gem. Its almost celestial beauty casts a spell over the listener from which it is difficult to emerge. The string sections of this orchestra have long been noted, but never, it seems, have they played better than in this marvellous Prelude.

As a closing number came the majestic Toccata and Fugue in D minor (Dr. Stokowski's orchestration). This is a favorite always and was played with all the artistry and finesse of which this great orchestra is capable, under the master hand of Stokowski. After many recalls the conductor spoke a few words of farewell "for a few months." With no reflections upon the splendid conductors

I See That

The New York College of Music is celebrating its fiftieth anniversary this season. The Community Concerts Corporation, in its first season, is already proving a success. George Liebling, pianist, is in a hospital in San Francisco as the result of injuries received in a fall. Pierre Monteux presented Haydn's Bell Symphony for the first time in Amsterdam. Havana is to have a new concert auditorium at the Casa Social. Dusolina Giannini is now singing in opera in Budapest, Hungary. Lauritz Melchior, Danish tenor, has been engaged for the Berlin Staatsoper. Harriet Cohen, English pianist, had a "command" performance before the King and Queen of Spain. Cesar Saerchinger reviews a new book about Schubert in this issue of the MUSICAL COURIER. Otto H. Kahn was host at a reception and musicale tendered to the advisory body of the Schubert Centennial Committee. Leon's L'Oracolo was performed by the Philadelphia Grand Opera Company. Dan Beddoe, at sixty-five, has been called one of "the greatest of all oratorio tenors."

News Flash

Legion of Honor for Eckstein

(By special telegram to the Musical Courier)

Chicago, Ill.—As prophesied a few months ago in the MUSICAL COURIER, Louis Eckstein, general director of the Ravinia Opera Company, has been made a Chevalier of the Legion of Honor. French Consul Count De Foutnouvelle states that the French Government conferred this decoration on Mr. Eckstein in recognition of the interest he has taken in music in general and in French music in particular. A similar honor was conferred on Mr. Eckstein by the Italian government last summer. (Signed) RENE DEVRIES.

who are to fill the interim, it is safe to say that Leopold Stokowski will be greatly missed.

(Continued on page 33)

Boston Symphony Presents Stravinsky's Latest Work

New Yorkers Enjoy Novelty

Apollo Musagete (Apollo, Leader of the Muses), the latest composition by Igor Stravinsky, was the novelty at the Thursday Evening Carnegie Hall concert of the Boston Symphony Orchestra.

The work was written originally in ballet form and had its premiere at the Elizabeth Coolidge Chamber Music Festival last April in the Congressional Library, Washington. Productions followed several months later in Paris and London. The version heard here last week is a concert arrangement, without action.

The "program" of the ballet treats of the birth of Apollo and his meeting with the three nurses, Terpsichore, Polymnia, and Calliope. It is not much of a story for nothing else happens. Stravinsky's music, written for strings only, takes the form of a theme and variations. The style of composition he utilizes might be termed neo-classical, for he takes some slight liberties in harmony but otherwise adheres strictly to the severe lines and arbitrary counterpoint practised by Gluck, Handel, and even Bach.

Stravinsky's "Apollo" is a series of simple, chaste, and oftentimes lovely pages. Melody peeps forth unashamed, and ugliness is banned completely. No heaven-storming writing is this, no attempt at astonishing, no bid for sensational "originality." The hearers were amazed nevertheless—and then pleased. They evidently liked this new Stravinsky, with the veneer of modernism scratched off. His composition won warm applause. It was played with exquisite precision and beautiful tone by Koussevitzky's forces.

The leader and his men also gave a splendidly ebullient performance of Schumann's B flat symphony, which when so heard has no reason to be looked upon as outmoded romanticism. Last Thursday the score made a deep appeal through its grace, poetry, and youthful spirit.

As a blazing finale, the Bostonians gave Scriabin's Poem of Ecstasy, one of the superlative proofs of Koussevitzky's prowess with the baton, and of the towering virtuosity of his great orchestra.

"Subscription Series Sold Out"

So ran a conspicuous placard in the lobby of the Town Hall when the Flonzaley Quartet gave the first concert of its New York series. With the impossibility of accommodating all of its admirers in the limited series of three concerts, the quartet has arranged for an extra non-subscription concert to be given on Saturday afternoon, December 15, in the Town Hall. Harold Bauer will be the assisting artist in a performance of the Brahms Quintet.

Atterberg's prize symphony was laughed at in London. Sir Landon Ronald, one of England's foremost conductors, has announced his permanent retirement.

A change is announced in the Bamberger Music Scholarships; eight awards of two years each are to be given instead of four awards of four years.

Richard Bonelli scored a triumph when he appeared at Randolph Macon Institute, Lynchburg, Va.

Kathryn Meisle and Ifor Thomas gave a joint recital before the Art Society of Pittsburgh.

Katherine Bacon offered an all-Schubert program at Town Hall, New York.

Julia Seargeant Chase presided at the first matinee recital of her newly formed Music-Drama-Dance Club.

Lynnwood Farnam has resumed his all-Bach organ recitals. Hans Merx has returned to New York after a tour of health resorts in Holland and on the Rhine.

The Charlotte Lund Opera Recital Company will give Haensel and Gretel for young people at Town Hall on December 27 and 28, at eleven o'clock.

Gray-Lhevinne will have filled ninety-nine dates between October and December.

The Sunken Bell had its American premiere at the Metropolitan.

Stravinsky's Apollo Musagete was heard in Boston last week. De Sylva, Brown & Henderson have entered the concert field of music publishing.

Schneevoigt was loudly acclaimed at second Los Angeles Philharmonic concert.

Stokowski conducted his last Philadelphia concert until spring.



CYRENA VAN GORDON,

mezzo-contralto of the Chicago Civic Opera Company, whose recent concert appearances in eastern cities such as New York City, Lowell, Mass., Pittsburgh, Pa., Binghamton, N. Y., and New Castle, Pa., were exceptionally successful, and who is now again creating records in a very heavy schedule of important roles in opera, her recent appearance as Delilah, in Samson and Delilah, bringing especial comment from the critics. Miss Van Gordon's engagement by Wellesley College for an appearance on the course there has just been announced.

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NEW YORK NOVEMBER 29, 1928 No. 2538

Florida cotton crops may be ruined; New York concert crops, never.

In the Jewish religion and in modernistic music, the Messiah is still to come.

Now that Schubert Week is over, Schubert Century is on—or should be on.

Tenior Gigli reduces his weight through steam heat baking. That is the nearest he ever comes to being roasted.

Some musicians seem to think that efficiency in music consists of being able to talk about how efficient it used to be "in the good old days."

It is rumored that a Japanese opera company, consisting entirely of women, will come here next season from Tokio. It should be interesting to see and hear all those Butterflies.

"Italy Is Called a New Country Under Fascism," says a daily newspaper headline of last Sunday. Will Italy give to the world also a new Rossini, Verdi, and Puccini?

Time was when the Metropolitan used to give Parsifal on Thanksgiving Day. This year the house celebrates the holiday with a Madam Butterfly matinee and Egyptian Helen in the evening.

"Men want but little here below may be all right for the stalls and boxes at the Opera," writes a Bronx correspondent, "but up in the gallery we desire a great deal and know how to show our gratitude when we get it."

The Vienna Opera has heretically shorn Wotan of his beard. However, perhaps in protest, our own Charles Evans Hughes, distinguished statesman, sat in a box at the recent Lohengrin performance here. Mr. Hughes, it will be recalled, is adorned with one of the most generous growths of whiskers that ever blew in this world's breezes.

Has Respighi's The Sunken Bell sunk at the Metropolitan? The attitude of the audiences at future hearings of the work will determine its ultimate fate here. At the premiere last Saturday there was earnest attention even if not enthusiastic approbation so far as the music is concerned. Mme. Reth-

berg and Signor Martinelli earned unequivocal approval for their arduous and artistic contributions.

Schubert, who died penniless, has nothing to worry about in the future. He now is in charge of the Columbia Phonograph Company.

"Are Critics People?" asks Walter Winchell in the Evening Graphic. The silence that follows his query is eloquent and somewhat alarming.

Music as a full or partial cure for mental disease is being studied at Columbia University. No doubt some of it has been found extremely useful as a soporific.

Government reports show that 203,000 cigarettes are used each minute in the United States. Most of them seem to be smoked in our own Carnegie Hall lobbies during intermissions at concerts.

Legislation looms up for an increased naval and military program in this country. Perhaps Congressman Bloom of New York (one of the few Washington friends of music) could contrive to slip into the contemplated bills a "joker" providing for some national support of the tonal cause.

It is interesting to recall the fact that Hilda Burke and Katharine Wittwer, who have just made their debut with the Chicago Civic Opera, were the winners of the \$1,000 prize money recently awarded by the National Opera Club, of which Baroness Von Klenner is president, and which secured for them opportunities for appearance in Chicago and elsewhere. Seldom does a young singer go directly from a vocal studio into grand opera, as is the case of these young singers, and Mme. Von Klenner and the National Opera Club are deserving due recognition for all they did.

On Sunday, November 18, the Pioneer Press, of St. Paul, Minn., carried a full page advertisement of the orchestral series of concerts in that city. Two days later the paper commented editorially on the remarkable advertising display, "probably the first of that kind ever undertaken by sponsors of orchestral concerts, and said: "An epilogue of local application by Rev. F. M. Eliot and modest postscripts by Elbert L. Carpenter of Minneapolis and George F. Lindsay of St. Paul completed a page of rare reading." The advertising carried commendations of the St. Paul Symphonic enterprise, from Messrs. Damrosch, Stokowski, and Gabrilowitsch, with a supplementary letter from Mengelberg. The MUSICAL COURIER recently reported the fine radio speech made at St. Paul by George F. Lindsay, in favor of the same project.

Edward Ellsworth Hipsher's excellent book, entitled American Opera and Its Composers, is so large and so filled from end to end with facts that it is really surprising to find anything omitted from it. It has been called to the attention of the MUSICAL COURIER, however, that a man who used to be prominent in Philadelphia operatic doings is not mentioned in the book. He seems, at least, not to have been listed in the book's extended and carefully made index. This man is Gustav Hinrich, who conducted opera in America 'way back in the '70's when he was director of the Fabbri Italian and German Opera Company, San Francisco. He was later director of Lock's Emily Melville Opera Company of San Francisco and the famous Tivoli Opera Company of San Francisco. About '85 Mr. Hinrich conducted the American Grand Opera Company in New York and later the National Opera Company, New York. From 1888 to 1898 he was director of the Hinrich Grand Opera Company of Philadelphia with some well known soloists, among them Amalia Materna, Minnie Hauck, Guille, Del Puente, Campanari and Galassi. This opera company was first at the North Broad Street Opera House and later at the Academy of Music where Emma Nevada and Selma Kronold were among the stars. During '96 and '97 Mr. Hinrich again had seasons at the Tivoli Opera. Between 1903 and 1908 he was a conductor at the Metropolitan Opera, New York. Mr. Hinrich gave in Philadelphia the first performance in America of Cavalleria Rusticana. He gave the first performance in English in America of Lohengrin; gave the first performance in the United States of Bizet's Pearl Fishers; he gave the first performance in America of I Pagliacci, L'Amico Fritz (Mascagni), Manon Lescaut (Puccini). He also had an opera of his own entitled Onti-Ora, and it seems as if such a man might have been included in any history of American Opera.

PRIZES

Without mentioning any names—it is really not necessary—one may be permitted at this particular moment to venture the opinion that prizes are sometimes misplaced, so much so in fact that sometimes one wonders what magic there is in a prize offering which causes the most level headed of musicians to become confused, with the result that prizes are awarded to works that have neither stuff nor substance.

Some writer of scientific tendency should pen an article on the psychology of the judges who award prizes. There is surely something strange about the whole business. For an untold number of years prizes have been awarded, with a regularity that is simply appalling, to works that are dead today than the proverbial doornail. An examination of any one of these works causes one inevitably and invariably to ask in breathless astonishment the question already suggested above: What does happen to the brains of the musicians who are judges when they are confronted with the task of awarding a prize?

Sometimes the judges feel that the prize must be awarded to somebody, no matter who the somebody is or how unprizeworthy his work may be. This condition would account for a good many things, since, of course, if one is honor-bound to award a prize to some work it may very well happen that the worst of a bad lot will be the one to carry it off.

It seems as if there should always be a condition that if no work is worthy, no prize should be awarded, but that, unfortunately, is sometimes felt by prospective competitors to be a trick on the part of the prize giver to save his money. In other words, the composers who might be willing to go to the effort of preparing a work for a prize competition might say to themselves in the face of such a condition: This competition is not bona fide; the people who are offering the prize have no intention whatever of awarding it to any work. However, the condition has been attached to more than one absolutely bona fide prize competition and has had the good result of ultimately bringing the prize money to a work of the first order.

One wonders sometimes if prize competitions really have as much value as some people in this prize-giving age seem to feel. It is true that some of the works that have won prizes would never have been written if prizes were not offered. It is also true that the world would be no worse off if some of these prize winning works had never been written, and a feeling has gradually arisen through the years that there is something radically wrong with the prize-giving psychology, the psychology both of the giver who makes the conditions and of the judges who award the prize.

How else could one account for the extraordinary results? Works are awarded prizes, sometimes prizes of a very substantial value, that under ordinary circumstances would scarcely cause a ripple on the smooth surface of the sea of music, and would be unlikely ever to float beyond the confines of the immediate neighborhood of the place of their inception?

It seems to be an absolute fact, astonishing as it is, that conductors will award a prize to a composition which they would probably refuse to play with their own orchestras if it were offered them without some extenuating circumstances attached; singers will award a prize to a song which, if it were simply offered them among a bunch of published works, they would not dream of including in their repertoire; instrumentalists do the same thing.

Surely if there is one mystery in this world of mysteries this is that one. We seek in vain for any answer to it—and we seek in vain for more than one or two prize works that are in the repertoire of standard orchestras, opera houses and artists. There is one, of course, that is constantly cited, Cavalleria Rusticana, and there are probably a few others, but most of the music that we hear season after season has won its prominent standing on the concert program or in the opera house without the aid of any prize award of any kind. In most cases the composers of such works simply wrote because the urge to create was so strong within them that they could not resist it.

And does it not seem in the end that it might be almost as well to leave the urge to create to take care of itself, as it certainly did in the case of all of the great master creators in the world of art in the past?

Variations

By the Editor-in-Chief

Great pianists with rust covered repertoires—Paderewski included—please notice that at his recent New York recital, Anton Rovinsky played in addition to Bach-Busoni, Bach-Liszt, Bach, Brahms and Chopin, also Charles E. Ives' Celestial Railroad, Cowell's Anger Dance, Rovinsky's five Preludes, Marion Bauer's Turbulence, Prokofiev's march from Three Oranges, and Stravinsky's Infernal Dance from *The Firebird*.

Could anyone imagine a renowned opera house or symphony orchestra that would never produce a novelty? How then, is it possible for celebrated pianists to be considered progressively devoted to their art and to music, who year in and year out present a stale and hackneyed repertoire, no matter how well it is performed by them?

The height of modernity seems to be represented to a few of those players by one or two works of Ravel, Debussy, and possibly Albeniz. The rest of the renowned pianists are not even publicly aware that such composers exist.

Josef Hofmann several years ago prepared a complete program of novelties by Americans and was surprised to find that managers and music clubs which had engaged him asked the artist to change his plan and present a recital of standard compositions instead.

Hofmann committed the error of making his bill of fare too much of one kind. It would have been better for him to sandwich the list of novelties piecemeal into his regular programs, and cause the classics to carry the new material.

However, Hofmann showed his good intention even if he was prevented, so to speak, from realizing it. Interesting it would have been had he persisted tenaciously in his original endeavor and fought it out along those lines even if it took several seasons—to borrow from General Grant's phrase when Congress tried to deter him from his campaign in regard to Vicksburg.

And to make another aphoristic loan: Eventually even the most celebrated pianists must modernize their repertoires, so why not now?

Respighi's *La Campana Sommersa*, heard at the Metropolitan last Saturday, again calls attention to the lack of individuality of our present day opera composers. The Respighi score with its melange of the methods of Wagner, Debussy, Strauss, and Puccini, is a brilliantly and expertly fashioned piece of work, but it has no voice of its own, no original point of view, musically speaking, no new form, nothing to indicate that any progress has been made over the operatic scores that preceded *La Campana Sommersa*.

Wholly considered, that opera comes closest to the orchestral and vocal plan of Montemezzi's *L'Amore dei tre Re*, but Respighi is labored, prolix, and diffuse, in comparison with his predecessor, whose material welds itself not only into the text and action but also into the very souls of his characters. Like Debussy's *Pelleas and Melisande*, Montemezzi's *L'Amore dei tre Re* seems to have found exactly its right musical speech. One cannot conceive any other treatment for those two works.

La Campana Sommersa, with its somewhat overloaded mysticism and symbolism, and its oddly assorted characters, is not an ideal libretto and perhaps that is why Respighi's music failed to achieve conciseness and cohesion.

No composer could have found uniformity of style in dealing with the fabled denizens of the woods; a romantic Rautendelein, half sprite, half human; a Hausfrau Magda and her two children; a fanatic preacher; a bell-caster, Heinrich, torn 'twixt domesticity and free love; bourgeois villagers; a chorus of elves; and a queer, greenish, frog-like character that pops out of a cistern at periods, and gurgles words like "quorax" and "brek-ke-ke-Rex."

In the Hauptmann play, *The Sunken Bell*, the incongruous personages and events were moulded together fairly plausibly through much explanatory dialogue, but an opera libretto cannot be so literal and consequently its compiler, Claudio Guastalla, had to select his material with a view to the needs of the composer rather than of the drama.

Respighi's orchestral score must be respected even if it cannot be loved. He has a sure hand in instrumentation and a fastidious taste in his selection of themes and their treatment. It is a matter for regret that he could not make his music reflect the spirit of the Hauptmann play. It is, as a matter of fact, a

play much more suitable for incidental music than for operatic setting.

Leo Newman is a theater ticket broker on Broadway, and perhaps the only one of that guild who is informed authoritatively on all the concert, operatic, and art dancing activities of our town. Music is, in fact, Leo's avocation.

While he will sell you tickets at an advance price for a concert or opera whose box-office has been depleted, he often has been known to buy a seat for himself at such an entertainment and leave his office at a busy hour in order to enjoy the tonal treat.

Leo's musical taste is discriminative. He is no chaser after mere names. The composition is valued by him above the composer. He likes chamber music better than a solo recital, and symphonic better than chamber music.

His criticisms, though spoken in the argot of Broadway, are usually discerning and just. When Leo renders the verdict that some musical performance is "the goods" or is "a pip," or that another is "a cheese," or "the bunk," he comes close to being one hundred per cent. right.

At the Vanderbilt Hotel a violinist who had been playing in its orchestra for fourteen years was discharged not long ago, but presented with a generous bonus payment. He looked sorely disgruntled when he received his notice and the check. "You aren't really entitled to any bonus at all, you know," said the hotel manager. "It isn't that," explained the musician, "but I never would have started in here if I hadn't thought it was a steady job."

Sponsor for the foregoing story is its narrator, Fredric Fradkin, former concertmaster of the Boston Symphony Orchestra, whose steady job now is to conduct at the new palatial Fox film theater in Brooklyn.

A celebrated baritone helps out this space with the following welcome missive:

New York, November 22.

Dear Variations:

Grena Bennett's observing eye having been caught and interested by the sign over the Circle Barber Shop, prompts me to tell you of another, seen by me over a Chinese laundry in Willis Street, Wellington, New Zealand, while I was on tour there last summer. It is a permanent admonition to singers and reads "Sing On Kee."

Yours sincerely,
FRASER GANGE.

Governor Smith, of New York, praised Schubert last week in a letter to Otto H. Kahn, and therefore our nation now may feel that it made no mistake in observing the recent Schubert Week.

It is my intention to enter the lists of current colloquial biographers, but of course with a musical personage for my hero. The title of my projected volume is *The Private Life of Dlabacz*. You've never heard of Dlabacz? The more reason for introducing him to the modern world. Know then, that Gottfried Johann Dlabacz (born Boehmisch-Brod, Bohemia, July 17, 1785; died Prague, February 4, 1820) was librarian and choirmaster of the Premonstratensian Monastery of Prague. He published a three volume work called *Allgemeines Historisches Kuenstlerlexicon fuer Boehmen*, and also contributed several articles to Riegger's *Statistik Von Boehmen*. For other exciting facts in the life of Dlabacz, see my forthcoming biography of that daring musical firebrand and flaming personality.

The quip I tried to quote last week came from the press like this:

"But Strauss is not a singer."
"Nor is that tenor."—Nagels Lustige Welt, Berlin.

It should properly have read:

"He reminds me of Strauss."
"But Strauss is not a singer."
"Nor is that tenor."

The origin of the popular current phrase, "It won't be long now," has been traced definitely to the libretto of *Tristan and Isolde*, where the tortured hero exclaims in the last act: "Es wird nicht lange dauern."

Minna Noble (a former frequent anonymous contributor to *Variations*) is writing daily in the *Evening World* an entertaining and informative department of musical gossip and anecdotes, called *Chroma-*

tics. For one thing, she is the first news-gatherer hereabouts aside from the *MUSICAL COURIER* to tell New York something about the conductor who will succeed Artur Bodanzky at the Metropolitan next season. The compiler of *Chromatics* says:

Josef Rosenstock is little more than thirty years old. He is a superb pianist and according to at least one report, an excellent director. A friend and disciple of Fritz Busch, he began as a coach at the Stuttgart Opera House and later became music director at Darmstadt. Next he settled in Wiesbaden, and there the Metropolitan sleuths unearthed him. He is of medium height, with a tiny dark mustache and fine eyes. A general storm warning is sent out to susceptible ladies along the Atlantic Seaboard.

Stravinsky now is anathema to his modernistic followers. In his Apollon Musagete he has gone wholly classical. To the conservatives he represents a sinner reclaimed. But there is a middle view held by those who have to be shown more before they can believe. Satan exalted is to them a suspicious figure. They say with Shakespeare: "The devil can cite Scripture for his purpose." Meanwhile all hands are waiting for Stravinsky's next inspiration—or imitation.

Following the master's lead, a long distinguished Stravinskyite, Serge Koussevitzky, also fell from grace with the radicals here when he hurtled backward more than three-quarters of a century the other evening and programmed the heart warming and joyously romantic youthful B flat symphony of Schumann. Koussevitzky disgraced himself and his Boston orchestra further by a performance which sounded as though the leader and the players loved the sentimental and spirited moods of Schumann. It was a ravishing reading and the audience must have consisted mostly of hopeless reactionaries for they gave thunderous acclaim of a kind not often heard in New York at a symphonic occasion.

"Your paper is always writing," writes E. W., "that music and Wall Street have nothing in common. How about Bull and Behr in the world of tone?"

If Schubert's works are to be produced as frequently next year as they are being heard now, then all the present celebrating may be granted to have real significance and purpose.

Henry Ford is said to have developed a fondness for music. His favorite number is, of course, "Old Man Flivver."—New York Sun.

"The carillons of Belgium are beautiful," says an exchange. Then why not keep them in Belgium?

The center of the universe, according to astronomers, is in the constellation Sagittarius. This will make some opera stars exceedingly jealous.

Kurt Atterberg won the Schubert-Columbia Phonograph-Centennial-Symphony Contest and received \$10,750. For some of his own works Schubert was paid \$2. After hearing the Atterberg composition at the Philharmonic concert last week some of us feel that the prices should have been reversed.

And speaking of music and finance, it is said that the grand tier permanent subscription boxes at the projected new Metropolitan Opera House will stand their holders about \$300,000 each. Meanwhile a single seat in the New York Stock Exchange sells for \$575,000 and its occupant need fear no Egyptian Helens and *La Campana Sommersas*.

The *Evening Post* advance notice of the new Stravinsky ballet music heard at the Boston Symphony concert here last week, spoke of Apollo's "girth" instead of his "birth." Incidentally, the composition itself sounds decidedly light-waisted as far as inspirational substance is concerned.

Former Provisional President of Mexico, who studied singing in New York some years ago, now has opened a vocal studio in Los Angeles. That man simply was not destined for a quiet life.

Answering an invitation from Otto H. Kahn recently, the recipient wrote an acceptance, and the addendum: "Nun sei bedankt, du lieber Kahn."

When Mascagni passes away—may it be a long time hence—he could use as his last words: "I regret that I have but one opera to give to my country."

LEONARD LIEBLING.

ZERFFI ARTICLES ON VOICE PRODUCTION RECEIVE SCIENTIFIC CORROBORATION

In the November 3 issue of the Journal of the American Medical Association appears an article by Dr. Elmer L. Kenyon, chief of the Clinic in Disorders of Speech at Rush Medical College, entitled "Action and Control of the Peripheral Organs of Speech." This article should be of considerable interest to readers who are concerned with vocal matters since it deals with a vitally important phase of voice production, a phase regarding which William A. C. Zerffi has written many articles for the *MUSICAL COURIER*.

In speaking of the action of the vocal organ Dr. Kenyon draws a distinction between the extrinsic and intrinsic throat muscles, referring to the former as the "oral" muscles, to the latter as the laryngeal muscles. As Mr. Zerffi has pointed out many times, it is the conflict between these two sets of muscles which is responsible for practically all vocal difficulties.

"In the past," says Dr. Kenyon, "the bete noire of the vocal trainer has been (and for that matter still is) tension of the oral muscles. By tension is meant intensity of muscular action in excess of the requirement for the function in hand. Why tension of the mouth muscles should so impair vocal result was not known until the intimate relation between the oral and the laryngeal systems of muscles as described was discovered. Unhampered vocal cord action depends upon the attainment of such perfect balance in the control of the oro-extrinsic muscles for any sound that the intrinsic vocal musculature is completely free to do its work without extrinsic interference." (All of which bears striking resemblance to the "Voice Production without Interference," which Mr. Zerffi has steadfastly advocated. It is, however, in the practical application of these principles that the similarity of the conclusions reached by these two investigators is most marked. The vitally important practice of finger palpation to which Dr. Kenyon attaches such great importance has been employed by Mr. Zerffi in his teaching for the past sixteen years. To quote Dr. Kenyon again: "In the past our judgment as to technical methods and success in vocal training has had no other basis than that brought about solely by the ear. One estimated the progress of vocal training solely by the vocal result. Today, however, another important manner of judgment on the course of vocal training is available. It constitutes the one objective means, aside from the limited possibility of study of the vocal cords themselves by the laryngoscope, by which the correctness of action of the vocal cords may be understood. More exactly it tells whether the action of the extrinsic musculature is normal; from this we may infer whether the vocal cords are hampered in action or act freely, whether tension is present and whether the mechanism of pitch production is normal or disturbed in action. The value of the observation of the action of the thyroid cartilage by finger palpation cannot well be overstated."

Coming so soon after the *MUSICAL COURIER* editorial, "Scientific Vocal Teaching," which appeared in the issue of October 18, Dr. Kenyon's discoveries, being so clearly in line with those of Mr. Zerffi, may well be said to indicate that the time is at hand when inaccurate methods of vocal teaching will perforce give way to those based upon demonstrable facts and the present confusion of opinion and practice in vocal teaching be replaced by orderly, scientific procedure.

GASTEIN SYMPHONY TURNS UP

It is reported by the Columbia Phonograph Company that the long lost Gastein symphony of Schubert has been found. The story is as follows:

Feri Vambéry is a book collector of Bulyovszky Street, Budapest. Recently there visited him Imre Havasi, aged forty-six, a bookkeeper who stated he was in great poverty and was therefore forced to sell papers which had been in his family for generations, through his great-grand-uncle, who was a servant in the household of Prince Esterhazy, at Zelesz, Hungary. He stated further that he believed some of the documents related to Franz Schubert and wondered if these might be valuable, in view of the Centennial items in the newspapers. At a later appointment he brought the box of papers to Vambéry, who examined them with the result above outlined.

Havasi states he comes from one of the oldest families in Hungary that goes back to the time of Tizra; that his great-grand-uncle was in the Esterhazy service at the time that Schubert taught music to the Prince's daughter, Caroline. When he was discharged for some indiscretion, this ancestor took with him a collection of papers, souvenirs, etc., which were handed down through members of the family to

Havasi. The box had been in pawn many times, but was always redeemed. His present grave need induced him to forget family pride and to offer the documents for sale.

The score is now in the keeping of the Society of the Friends of Music in Vienna. This society will pass upon its authenticity. The Columbia Phonograph Company encloses with this announcement a copy of the title page of the symphony. It was written on old-fashioned fourteen line paper with the lines close together, badly ruled. The title reads: Sinfonia in C Moll von Franz Schubert, Gmunden den 30 Juli 1825. The writing on this title page does not look like that of Schubert, but this, of course, proves nothing, as he may have written it with care instead of the hasty scrawl which characterizes most of his writing. No doubt the Friends of Music and others may be able to determine whether this score is Schubert's. If so its finding is a matter of tremendous historical significance and a hearing of the music will be a highly interesting event.

Musical Courier Forum

Crying Need of Good Violins

Auer Pleads for Additional Aid for Young Artists

TO THE *MUSICAL COURIER*:

I read with great interest the announcement made by the National Music League, the Franz Schubert Memorial Organization, and the Curtis Institute of Music in regard to their praiseworthy intention of launching young musicians upon their artistic careers. The aim of the organizations is to aid the aspirants in every possible way to be properly presented before the public, providing of course, that they have attained sufficient skill and maturity in their playing to justify the demonstration of their gifts before a critical audience.

The value of this project could hardly be overestimated, particularly so when one takes into consideration the financial handicaps and struggles and the long years of intensive study the youngsters have to go through before the realization of their most cherished desire to appear in public, to win the recognition of the press and masses, or mayhap meet with their indifference. The list of persons who are interested in this project includes the names of prominent musicians and wealthy patrons of art. This in itself is a guarantee of good faith and of the ultimate success of the plan.

A singer's only requirement besides general musical education is a fine natural voice. Pianists have the free use of the choicest and best concert grands. But what about the poor violinist, viola player, or cellist? Who will furnish them with the indispensable instrument of superior quality for their concert appearances? For scores of years, collectors and amateurs were busy buying up most of the master pieces, leaving on the market but a few examples fit for concertizing artists; and those few at almost prohibitive figures. It is a well-known fact that the large majority of virtuosos had either limited or no means at all when starting their public careers. It must also be noted that not all of the old Italian instruments made by Stradivarius, Guarnerius, Amati, Guadagnini, and many others are suitable for our large concert halls. There remained but a few of those master pieces that were made some two hundred or two hundred and forty years ago which successfully withstood the ravages of two centuries unimpaired. Most of them lost the power and fullness of tone; this unhappy circumstance is due partly to careless handling and partly to wilful damaging through the course of years.

When those instruments were built, the makers had in mind the churches and palaces in which they were to be played and therefore stressed quality instead of power of tone. All sovereign princes of Italy, France, and Germany of those days maintained small string orchestras at their courts, the concerts taking place in the intimate circles of

their palaces. At the beginning of the nineteenth century, however, the era of great virtuosos was inaugurated with Paganini in the lead. Theatres and halls commenced to be used for concert purposes just as they have been ever since. Every modern virtuoso is the possessor of some very expensive Italian instrument more or less well preserved. From year to year, the price of good violins soars higher and higher. A fairly well preserved Stradivarius or Guarnerius del Gesu cannot be bought nowadays for less than fifteen thousand dollars, while one in first class state of preservation costs from thirty thousand to forty thousand dollars, and even more. It seems strange to us that some sixty or seventy years ago, one could buy in London a first-class Stradivarius for three hundred pounds (about fifteen hundred dollars).

The question arises now: What could a young debutant do to secure the necessary instrument if there is no wealthy friend to help buy one? Musical history informs us that, with very few exceptions, all great composers and virtuosos come from poor parents. Their musical education was accomplished under the most difficult and discouraging circumstances. Thanks to the Juilliard Musical Foundation of New York and the Curtis Institute of Music of Philadelphia, the difficulty of the impecunious and gifted student to get a complete musical education has been removed. Hundreds of meritorious and ambitious young Americans receive their tuition under recognized masters entirely free of charge at those institutions. And once more the question looms up in one's mind: How can a suitable instrument be secured for the promising youngsters who start their careers? It seems to me that there are but two solutions to this problem. Either that the above mentioned two institutes would purchase a few of the remaining first class Italian string instruments (violins, violas, cellos) to be had on European and American markets and lend them to the debutants until they have the means to acquire one, or else that these same institutions would establish a workshop for the building of string instruments based on scientific and artistic principles, under the personal direction of European and American experts and specialists directly under the supervision of a committee of experienced artists. At the present time, the making of new violins is largely a commercial proposition for profiteering. This lamentable state of affairs created a mistrust among concert violinists, who, therefore, prefer a second or third rate Italian instrument to the dubious modern product. There are perhaps still a few violin makers who endeavor to reach high artistic standards in their work, but to my knowledge they have so far failed to equal the tone beauty of the old masters. It is my sincere wish and hope that this unfortunate condition will soon be remedied, and that my timely suggestion will meet directly or indirectly with the approbation of my colleagues and earn the serious consideration of the Juilliard and Curtis institutions as well as of the Schubert Memorial Organization. (Signed) LEOPOLD AUER.

Musicians' Round Table

At the Musicians' Round Table, which meets every Monday noon for lunch at the Great Northern Hotel, the subject of discussion last week was Piano Class Teaching in the Public Schools and the members of the committee which has had this important subject under investigation were the guests of honor. There was some singing of popular songs led by Geoffrey O'Hara and Kenneth Clark, and Arthur Holmgren of Concord, N. H., formerly a pupil of Stephen Townsend and now holder of a scholarship at the Curtis Institute, sang several songs. It was altogether an enjoyable meeting and a number of very prominent musicians were present.

OBITUARY

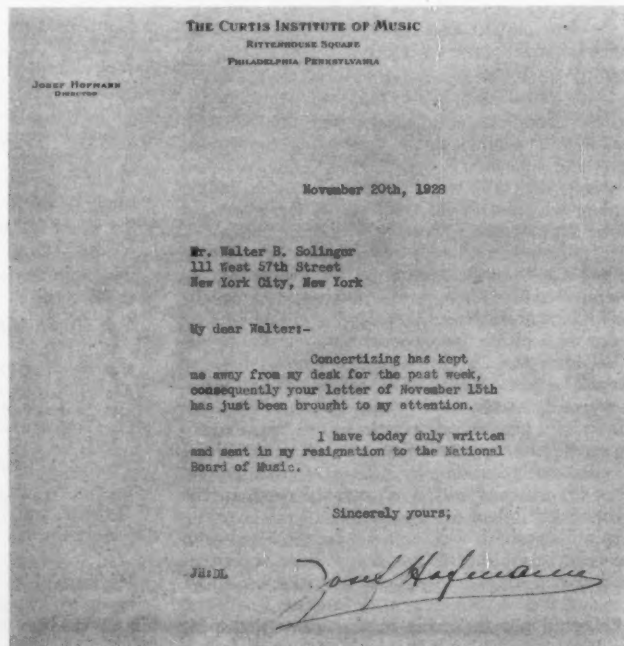
HARRY C. TILY

Harry C. Tily, treasurer and a director of the Strawbridge & Clothier store in Philadelphia, died of a heart attack while he was singing at a rehearsal of the Strawbridge & Clothier Chorus on November 12. The chorus was being directed by his brother, Dr. Herbert J. Tily, who is president of the store and of the Philadelphia Music League. Mr. Tily came to this country from England at the age of ten. He spent forty-six years in the service of the Strawbridge & Clothier company. He also was active in the musical life of Philadelphia. He is survived by his wife and two daughters.

Josef Hofmann Resigns

Noted Musician Withdraws From the Advisory Board of the National Board of Music

In the letter of which a facsimile is herewith reproduced, Josef Hofmann, as will be seen, tenders his resignation to the Advisory Board of the National Board of Music. The story of this affair was outlined in the *MUSICAL COURIER*, issue of November 8, page 38, in the form of a letter from Sigmund Spaeth. In that letter Dr. Spaeth writes: "Recently there has been much activity in behalf of 'The National Board of Music,' and I find that, without my knowledge or consent, the names of myself and my editorial associates have been used in connection with that publicity." It was upon letter paper containing the names of Dr. Spaeth and other prominent musicians that Mr. Hofmann was invited by the National Board of Music to become a member of its Advisory Board. Upon learning the facts of the case he now, therefore, resigns.



Boston Enjoys the Ninth Symphony

Harvard Glee Club and Radcliffe Choral Society with Koussevitsky—A Prodigal Elman—
The Boston Schubert Committee Is Announced—Recitals by Emma
Roberts and Carl Friedberg

BOSTON.—On Sunday afternoon, November 18, the Boston Symphony Orchestra under Mr. Koussevitsky presented Beethoven's Ninth Symphony at its 58th Pension Fund Concert. A yearly event in New York, Beethoven's formidable masterwork is not often heard in this city, though it was last given by Mr. Koussevitsky a year and a half ago. The present performance, made possible by the generous services of the Harvard Glee Club and the Radcliffe Choral Society, satisfied an audience subscribed to the side-aisle standing room. The Symphony was appropriately preceded by a fine performance of the Leonore Overture No. III. Its luxuries, spiced to perfection with Beethovenesque masculinity, prepared the way well for the chef d'œuvre.

The Ninth Symphony will be remembered to have been first given in Vienna in 1824, when the composer, then deaf, was accorded an extraordinary and moving demonstration. The work was nevertheless not generally appreciated until considerably later, when Wagner was largely instrumental in gaining for it a part of the recognition it deserved. The unorthodox position and "coarseness" of its scherzo, the violation of the principle of unity in the adagio cantabile, the glowing vocal passages, and the homespun quality of the refrain, combined to surround it with mistrust; up to the present time critics are to be found who like to dwell on some or other of these characteristics.

The soloists on this occasion were Jeannette Vreeland, soprano; Paul Althouse, tenor; Nevada van der Veer, contralto; and Fraser Gange, bass, all of whom stood up to the occasion; most conspicuously, perhaps, Mr. Althouse, who achieved his difficult entrance with signal felicity. The performance of the choruses spoke much for the tutelage of Dr. Davison of Harvard and Wallace Woodworth of Radcliffe; in the thrilling allegro assai with which they make their appearance; the impressive andante maestoso; the climactic paean of the prestissimo.

But mostly, credit goes to him who made of all, a whole which for those who followed was a living experience, "a strange and beautiful adventure." There may have been some who found a little prosaic the interpretation of those delicate chromosomes of melody, the scraps of phrases on the first strings, viola, and double bass of the early allegro; some who felt the opening also of the gracious adagio molto e cantabile as vaguely unsympathetic. But before the D major theme of the latter movement was attained, the orchestra was in its stride and expressing to the utmost the "infinite grace of ornament . . . melancholy tenderness . . . passionate faintness . . . dreamy religiosity" which Berlioz (easily) defied prose to approximate. And surely the development, recapitulation, and coda of the first movement were given such a performance as has never been surpassed by any orchestra.

Between these, the skilful relief of the second movement was given a very acceptable novel vitality through an enhanced vivace. In the last movement, where the fullest extent of the abilities of Mr. Koussevitsky were called upon, he and the ensemble responded to complete the occasion as the worthiest sort of monument to the composer.

The regular weekly concert will be found reviewed elsewhere in this issue.

A SURPRISING CONCERT BY A CHANGED-ELMAN

On the evening of the Symphony, a new and musically more significant Elman was heard at the Hall in his first violin recital here in three years. No less dazzling, but more reserved, with his eminent technic in no wise impaired, the celebrated Mischa gave a program of Handel, Gluck, Bach, which was unusual coming from him. The transition, naturally, did not fail to exact its toll, in the form of the slightest hint of timidity. But Mr. Elman's tone, his phrasing, and command of tempo, were more than ample to entice attention away from any such pardonable symptoms.

THE BOSTON COMMITTEE FOR SCHUBERT WEEK

In the international Schubert Week, originated in America and sponsored by the Columbia Phonograph Company,

Boston will have its part. The Boston committee has been announced as follows: Gov. Fuller, chairman; Courtenay Guild, president of the Apollo Club, the Handel and Haydn Society, and the Harvard Musical Association; John A. O'Shea, city director of music; Mrs. Mary G. Reed, president of the Massachusetts Federation of Music Clubs; Malcolm Lang, George W. Chadwick, Mrs. Mina del Costello, James A. Moyer, Walter Goodrich, Mrs. Bertha Davis, John Marshall, Dr. Jeremiah Burke, Frank Vogel, Gordon Abbott, Mrs. A. Julian Rowan, Daniel Marsh, Mrs. Nelson W. Howard, the Rev. James H. Dolan, S. J.; Dr. Frederick L. Bogan, Mrs. Edith Noyes Green, Mrs. Charles H. Bond, Thompson Stone, Mrs. Helen Ranney, and Mrs. Amy Young Burns.

OTHER SUNDAY CONCERTS

On the afternoon of November 18, the People's Symphony held forth for the second time under Theophil Wendt at the Statler Hotel ballroom. The "Unfinished" Symphony was given the place of honor. Bach, Holst, Tchaikowsky rounded out the refreshing program, whose mature performance, considering the early stage of the season for the People's, was unmistakably appreciated by a large audience.

Lewis Richards, harpsichordist, and Horace Britt, cellist, performed individually with excellent but—not through fault of their own—to less fortunate ensemble effect, at the second of a series of soirees musicales presented by Amelia Conti at the ballroom of the Copley-Plaza Hotel. For evident reasons the attendance was small, but for other reasons, well pleased.

AT JORDAN HALL

On November 14, Emma Roberts, contralto, brought to Jordan Hall a voice which made up in power occasional shortcomings in range. Miss Roberts pleased in a varied program, particularly with a religious group in which she was assisted at the organ by Mr. Albert Snow. F. Motte-Lacroix substituted for Frank Bibb at the piano.

On November 15, Betty Gray, mezzo-contralto, succeeded with a program demanding considerable interpretative versatility, though occasionally at fault in the upper register. Inez Day assisted at the piano.

Carl Friedberg played forcefully and well at Jordan Hall on November 20. Exceptional was the finale of Chopin's sonata in B minor, and beautiful the largo. Brahms and Schubert were also represented on the program.

B. M. F.

Philadelphia

(Continued from page 29)

The program presented by the Philadelphia Orchestra, Leopold Stokowski conducting, on November 16 and 17, consisted of three orchestral numbers, which it would be difficult to parallel in beauty of design and execution. The opening number, Lohengrin Vorspiel, so exquisite and ethereal, received an interpretation which could not be surpassed. The pianissimo effects obtained from even the brass choirs were marvellous, while the strings were so played that one felt a sense of almost supernatural beauty. Following this gem came the beloved Unfinished Symphony by Schubert, in honor of the centenary of his death. This too was superbly read and played with a few originalities noticeable in the reading, which, however, enhanced rather than detracted from the great enjoyment of the whole.

After the intermission, Lucie Caffaret, French pianist, played the Concerto for piano and orchestra, op. 36, by Albert Roussel. This concerto, which was completed in the summer of 1927, is dedicated to Mlle. Caffaret. It is unlike the usual concerto in its lack of form and shortness of the first movement. Also it uses the piano more as another orchestral integer than as a solo instrument. The second movement is monotonous in its length and numerous repetitions of the same chord on the piano. The last movement has a decided

rhythm and requires a brilliant technic, but is not particularly enjoyable. There is in fact nothing about the composition to inspire a desire for a second hearing, but the opposite is true of the soloist. Mlle. Caffaret has unusual pianistic ability, amazing strength and power, as well as beauty of tone and brilliant technical attainments. It would be a great pleasure to hear her again in a more interesting composition.

As a close to this inspiring concert came that masterpiece of Richard Strauss, Tod und Verklärung. From the most delicate pianissimos to the mightiest climaxes, Dr. Stokowski led his orchestra through one of the most remarkable interpretations of this work that has been heard in this city. Every detail was most minutely brought out, and the spirit of the entire work was unflinchingly conveyed.

FLONZALEY QUARTET

Great indeed was the applause and enthusiasm aroused by the Flonzaley Quartet, when, at the second meeting of the Philadelphia Chamber Music Association, it gave a farewell concert to a Philadelphia audience at the Bellevue-Stratford on November 11. This year is its closing one as an organization—a decision much regretted by a musical public both at home and abroad, as it retires at the zenith of its success.

The large audience listened entranced while this rare opportunity was afforded them for the last time, and greeted the artists both before and after each number with vociferous applause. The program consisted of Beethoven's Quartet in A major, op. 18, No. 5, followed by Edwin Schulhoff—a living Hungarian composer—contrasting in its nationally characteristic melodies, modernity of its harmonizations and rhythms, with the former great work, and just as carefully and superbly played, with its many technical requirements, calling for all the resources of the instruments which the moderns use to obtain color. In honor of the approaching centenary of Schubert's death, the closing number was the G major quartet of Schubert's—one of the best, but infrequently heard on account of its length. In this instance it was wisely cut in the first, second and last movements. This was another example of the seldom equalled work of these artists.

CESARE CARLO CANTINO IN ORGAN RECITAL

Cesare Carlo Cantino, a young Italian organ virtuoso who recently arrived in this country, gave his first American recital on November 15, in St. Clement's Church, under the auspices of the Philadelphia Branch of the American Organ Player's Club. Signor Cantino is decidedly a talented young musician, giving evidence in his varied program of musical perception keen to the point of the minutest detail, while technic at the console and pedal work were unquestionably at his command. Specially noticeable was the smooth manipulation and discerning use in the choice of effects obtained by the various stops, and one's ear was not annoyed by an undue use of the great organ. When it was used it was with a fine sense of its purpose and value, so that then, too, there was a clearness of articulation somewhat rare. This was particularly evident in the last number on the program, the difficult modern Etude Symphonique by Enrico Bossi, Cantino's teacher, who some years ago gave a series of recitals in the Wanamaker store.

The program consisted of Bach's Toccata and Fugue in D minor; Couperin's Secur Monique; Natale, a beautiful Christmas song by D'Aquin; Chorale No. 3 by Franck; Alleluia by Bossi; Chorale Vorspiel, Nun Komm der Heiland (Bach), a Berceuse by Rosa, and three numbers by Bossi—Fatemi la grazia, Canto della sera and the Etude Symphonique.

The Toccata and Fugue was remarkable for its crystal clearness, the throbbing undertow of the main theme and for the prompt responsiveness to every requirement of the score. Very lovely was the interpretation given to the Couperin number and Natale and to the massive Alleluia, while in the Chorale Vorspiel one delighted in the spiritual beauty of Bach, so well brought out and not always perceptible in the many renditions to which one is often required to listen when the player frequently loses himself in the beauty of Bach's masterly management of his material.

Signor Cantino has appeared with marked success in the large cities of Italy and is inaugurating an American tour with this recital.

ELIZABETH WORCESTER BEAMAN IN RECITAL

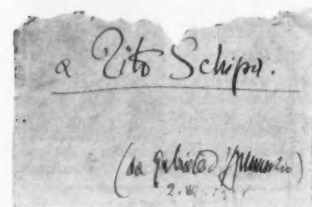
Elizabeth Worcester Beaman was heard in her first public recital in the Foyer of the Academy of Music on November 14. Mrs. Beaman possesses a dramatic soprano of richness, depth and a very sympathetic quality which in itself could not fail to make an appeal to a lover of beauty of tone. Added to this is a training of the best, under Charles Bennett of Boston, and later in Rome with Alfredo Martino, resulting in a method exemplifying ease in tone production, perfect breath control, a pureness in tone, and excellent enunciation whether in English or foreign languages. Repose in manner and delivery were likewise pleasing, while an intelligent use of dramatic requirements was evident in each number, never overdone but giving power to the interpretation, so that style was an outstanding feature of Mrs. Beaman's excellent work. This was very marked in her rendition of *Du plus le Jour* from the opera *Louise*, the *Song of the Bride* (unaccompanied), by Rimsky-Korsakoff, and splendidly sustained through the various emotional phases in Schumann's lengthy *Frauen Liebe und Leben*, where tonal coloring was so artistically used.

The program as follows showed an excellence in choice as well as arrangement: *Sommi Dei*, Handel; *Alleluia*, Mozart; *Du plus le Jour*, Charpentier; *Le Procession*, Franck; *L'Ane Blanc*, Hue; *Chère Nuit*, Bachelet; Schumann's *Frauen Liebe und Leben* and a group of songs in English: *The Song of the Bride and Lilacs*, by Rimsky-Korsakoff; *When I am Dead*, and *Pierrot*, by Roper; *A Song*, and *One Star*, two beautiful songs by Bennett, and the well known *Hills*, by La Forge. Raymond Coon showed artistry and sympathy as an accompanist. M. M. C.

Gina Viafora Teacher of Nambu

Mme. Gina Viafora is the teacher of the little Japanese soprano, Takane Nambu, who appeared in the role of Ah Joe in *L'Oracolo*, recently given in Philadelphia. Miss Nambu has been studying with Mme. Viafora for over a year now, and owes her success in this operatic performance to this instructress.

Mme. Viafora received a telegram from Adamo Didur, sent by the genial basso after the performance in which he took part, that said: "Great Success Oracolo with Miss Takane Nambu in the part of Ah Joe. I have enjoyed very much her singing, acting and musical preparation."



The translation of the letter below from Gabriele D'Annunzio to Tito Schipa, whose art the famous Italian poet admires considerably, needs no comment. It speaks for itself.

(Translation)

To TITO SCHIPA from GABRIELE D'ANNUNZIO:

I HAVE
WHAT I HAVE
GIVEN

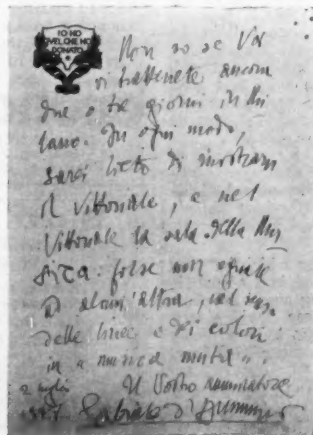
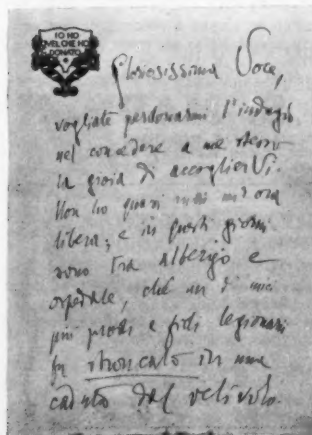
MOST GLORIOUS VOICE,

Do forgive me the delay in granting myself the joy to receive you. I rarely have an hour to myself; in these last days I have been going and coming from hotel to hospital, because one of my most valiant and faithful legionnaires has been "broken up" in a fall from his aeroplane.

I do not know whether you will stay two or three days longer in Milan. Anyway, I should be delighted to show you the Vittoriale—the music room; dissimilar, perhaps, from any other, in the sense that its lines and colors have their own "silent music."

Your admirer,
GABRIELE D'ANNUNZIO:

July 2, 1928



Music on the Air

THE UNITED SYMPHONY ORCHESTRA

A word of praise is due the ensemble of musicians known as the United Symphony Orchestra which plays every Sunday afternoon. This is one of the Judson presentations over WOR or WABC. To its credit it has the presentation of 500 compositions and 337 symphonic pieces without repeating a single work, all this since it went on the air in September, 1927. When one stops to consider the vast knowledge that this implies, it is not out of the way to say that it is indeed a commendable feat. Not alone does this require a knowledge of the literature of music but there must also be a keen appreciation for that quality known as "variety in literature." This is the real secret of good program make-up; it is the one essential thing needed to sustain interest in any program and especially in an attraction that appears weekly at the same time. Audiences are sensitive; sometimes they will not like a program without knowing why, and should one stop to analyze the trouble it would possibly prove to be too much similarity. The fact that the United Symphony Orchestra has continued to give programs means that there has been a response of approval from the public, for there is no attraction on the radio which remains on schedule if there are no good results either for the station over which it comes or the commercial backers. Everyone is wide awake to the fact that music on the radio is, fundamentally, a commercial venture; so it is indeed to the credit of the United Symphony Orchestra that it has been sustained for a weekly attraction. This listener is quite convinced that its interesting programs are the reason for its success.

ON TURNING THE DIAL

NOVEMBER 19 to 25.—For those who did not hear Giovanni Martinelli sing to the GMH, with Papi conducting, we are sorry. To this listener's mind, Mr. Martinelli is in about as fine vocal condition this season as we have ever heard him. This was our conviction when we heard him at the opera house a few weeks ago and this fact was also evident on the radio. There is a quality in the tenor's voice which is God-given; it pierces one's innermost being and the result is the peculiar emotional reaction which brings the quiver even to the staid listener. We would like to remark

that General Motors has presented some fine talent in its weekly programs, especially during the winter months. Immediately following this treat we tuned in to hear some of the melodies of Gounod, as interpreted by Miss Zielinska, Miss Nadworney, and other competent singers, in the tuneful Romeo and Juliet.

On Wednesday evenings, over WABC, come the Philharmonic concerts, and usually there is a prominent speaker during the intermission. This concert was particularly interesting because it presented the new Atterberg work which was awarded the Schubert centennial prize. This station and WOR are the carriers of the Symphony concerts for this winter, and even if certain works were not permitted to be given on the air, we are grateful to these stations in offering us what they do. Prof. Erskine made some instructive remarks. On this night also comes the weekly send-over of the Chicago Opera performance, but we could not hear it on this occasion.

The voice of Ivan Ivantsoff is a deep, excellent baritone possessing an unusual amount of resonance. On Thursday we were delighted to hear, on the Sonora hour, Mr. Ivantsoff render the Song of the Flea and the Prologue. We only wish we could have heard more. The United Opera Company presented Traviata with the ever faithful Bimboni guiding the destinies of the stars to success.

Saturday is more or less of a hit and miss day, and we have never been able to land anything really interesting except the Ludlow concerts—and even these are lessened at times.

Roxy has made his Sunday afternoon concerts something worth looking forward to; we had been promised Liszt and it was Liszt we got. We listened with pleasure to the orchestra's rendition of the tone poems, Ideal and Preludes. We did not catch the name of the competent pianist who played the second concerto. All afternoon one is given music of the highest standard; those who do not listen to Roxy should listen to the Philharmonic concerts, and early in the evening they should tune in on the short concert by Werrenrath. The Atwater Kent hours are, of course, making "radio history"; Josef Hofmann occupied the second part of this particular concert. He played works by Handel, Chopin and Liszt with all the amazing ease, fleetness and artistry which have made the name of Hofmann a landmark in piano annals. The Atwater Kent Quartet is not always in tune, and some of the harmonizations of the songs rendered are not the most pleasing. The orchestra, on the other hand, plays very well.

MARGHERITA TIRINDELLI.

Music and the Movies

Criterion

Paramount is presenting at the Criterion Theater its first "all-talking picture," *Interference*. The program starts with an address of welcome by Daniel Frohman, who recounts some of the accomplishments of the past, and gives his opinion regarding the future prospects of talking pictures. Then Ruth Etting sings two numbers, *Roses of Yesterday*, reproduced effectively, and *Because My Baby Don't Mean May-be Now*, which does not impress as much as the previous number. Then comes Eddie Cantor with some chatters and ditties. His songs reproduce realistically and his comedy registers well. There is something about Cantor's recordings that overcomes the restraint of the audience and evokes laughter and applause.

The cast of *Interference* is admirable both as to voice and character portrayal. Deborah Kane is played by Evelyn Brent, Philip Voaze by William Powell, Sir John Marlay by Clive Brook, and Faith Marlay by Doris Kenyon, ably assisted and supported by Brandon Hurst as Inspector Haynes and Donald Stuart as "Freddie." Wilfred Noy as Dr. Gray and Raymond Lawrence as the reporter. As the picture opens one feels a distinct curiosity as to the voices and their reproduction, but there was no disappointment and one soon became thoroughly interested. In the beginning there is a strangeness in hearing the characters speak without the sounds coming from a visible source, but as the play progresses one becomes less conscious of the source of sound (except for the talkers in the audience who no longer have titles to read aloud and who now discuss the irrelevant mechanical methods which they usually know nothing about). The talking pictures do allow a greater flexibility in the scenes and sequences and eliminate the continuous interruptions of the titles and explanatory notes of silent pictures. The mechanics of the reproduction and projection are not yet perfect but much is being accomplished. *Interference* is admirably acted and reproduced.

Roxy's

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Artists Everywhere

Zilpha May Barnes (Wood) directed the November 9 performance of scenes from operas at the Federation Settlement Auditorium, the varied music going very well. Participants were Marie Cellai, Belle Fromme, Eleanor Dolan, Kitty Grieshaber, Martha Friedman, Christine Sullivan, Elsa Stenger, Mary Lustig, and Messrs. Augustus Post, Tito Venturi, Sigmund A. Hanke and Thomas Wheleham.

Janet Cooper will sing with the Hartford Oratorio Society on December 2, being heard in the soprano role in Sullivan's *Te Deum*. This will be Miss Cooper's initial bow to Hartford. She is a versatile artist who has prepared herself for oratorio, concert and opera. Her initial appearance in New York will be with the Little Theatre Opera Company, when she will sing one of the leading roles in *The Bat*.

Lynnwood Farnam, resuming his Bach Series, will play fourteen numbers, some of them for the first time, at his Sunday-Monday, December 2-3, recitals; all Sunday recitals are at 2:30 and Monday recitals at 8:15 p.m.

The Flonzaley Quartet and Yolanda Mero, pianist, appeared in Sharon, Pa., on November 27, in a program featuring the Schumann Quintet.

S. E. Gruenstein, editor and publisher of *The Diapason*, organists' journal, was greeted by many friends in New York during his recent visit; he attended the lecture, conference and festival service at the West End Presbyterian Church, November 15.

Edwin and Jewel Bethany Hughes will give a two-piano recital with the Binghamton Symphony Orchestra, Binghamton, N. Y., on December 2, and the following day will be heard in Scranton, Pa., in the Community Concerts Course.

Ernest Hutcheson, pianist, in addition to his many other December engagements, will give a recital at the Peabody Conservatory, Baltimore, on December 7.

Sylvia Lent's next New York appearance will be on December 6 in the Town Hall in a sonata recital, with LaSalle Spier, pianist. Mr. Spier is a Washington, D. C., pianist and composer. His sonata will have its first New York performance on this occasion. The two artists will also play the Bloch sonata and Szymanowski's *Chant de Roxane*, arranged for violin and piano by Kochanski.

Aurora Mauro-Cottone, pianist, daughter of the well known organist, was the solo pianist at Wanamaker Auditorium, New York, November 9, when she played Golliwogg's *Cake Walk* (Debussy) and the G minor Ballade (Chopin); the talented young girl promises a fine career, judging by her continued successes.

Hans Merx, following a summer during which he sang in various health resorts on the Rhine and in Holland, is again in New York. November 19 he sang an all-Schubert program for Station WNYC, and December 2 will give a similar program at Washington High School, New York, repeating it on December 7 at St. Bonaventure's College, Allegheny, Pa.

Kendall K. Mussey, director of the Little Theater Opera Company, now playing in the Heckscher Theater (Robin Hood), has the backing of the Juilliard School of

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Music, John Erskine especially endorsing it. William J. Reddick, pianist-composer, is musical director, and two complete casts have been trained for the productions.

The New York Matinee Musicale gave its first concert of the season at the Hotel Ansonia on November 14, at which time a Schubert program was presented. Earl R. Hunt was heard in a short talk on the life of Schubert; Berthe Van den Berg, Alfred Troemel and Charles Krane played the B flat major trio, for piano, violin and cello; Rhoda Mintz gave a group of songs, and the Matinee Musicale Orchestra, Alfred Troemel conductor, played the Minuet and Two Moments Musical.

Fred Patton, Metropolitan Opera baritone, has been engaged to appear with the Forest Hills, N. Y., Choral Club on December 7. Other Patton dates for December include Portland, Me., on December 12, and New York, December 26, the latter as soloist with the New York Oratorio Society in their Christmas performance of *The Messiah*.

Emma Roberts gave a recital at Jordan Hall, Boston, on November 14, with Frank Bibb at the piano and Albert Snow at the organ.

Artur Rodzinsky, associate conductor of the Philadelphia Orchestra, has been invited to conduct the Philharmonic Orchestra of Los Angeles, Cal., the middle of March.

The Tollefsen Trio recital of November 3, Town Hall, New York, had an interesting program, embracing the trios, D minor, op. 32, Arensky; Serenade, Hure; and F major, op. 18, Saint-Saens. The Hure work was heard for the first time and proved to be radiant with atmosphere and abounding in original effects.

The Women's Philharmonic Society of New York gave its opening concert October 28, at Steinway Hall. It was a piano and vocal recital and proved a brilliant success. William Taylor, tenor, recently returned from Italy, used his voice with artistry. Thalia Cavadias, pianist, an artist of sixteen years, played Etudes 3 and 12, op. 10 (Chopin) and arabesques on the Beautiful Blue Danube, with beautiful singing tone and much fire. Mrs. Clara Korn proved an able and efficient accompanist. Receiving were Jeanne Roche, Ida Romanner, Elizabeth Topping, Shirley Friedman, with the hostess, Mrs. William Winne.

Curtis Institute Artist in New York Recital

Henri Temianka was heard in recital at the Town Hall, New York, on November 15, under the auspices of the Curtis Institute of Music, of which he is a member of the faculty. This young violinist made his debut in the metropolis last season with considerable success, and at this recent appearance gave evidence that the predictions made last year were warranted. His program was a difficult and diversified one. First came Corelli's *La Folia*, and Mr. Temianka played the difficult florid passages with technical skill, his finger dexterity being especially commendable.

The playing of the Lalo *Symphonie Espagnole* was marked by an assurance of manner on the part of the young artist, as though he had thoroughly digested the content of the music and therefore was prepared to offer it to his audience with conviction. The andante, particularly, was beautifully played. Mr. Temianka also presented two groups of shorter numbers, and so pleased his listeners that the majority of them remained after the close of the program to applaud and demand encores.

Harry Kaufman was at the piano, and played with the skill and understanding of the experienced accompanist.

Renee Thornton Hageman Entertains

Renee Thornton Hageman entertained over a hundred and fifty guests at tea in honor of Lucrezia Bori, of the Metropolitan Opera Company, on November 16. Among those present were many prominent in the musical, social and artistic worlds. Mrs. Hageman is, incidentally, the special representative of Comm. Edgardo Simone, the sculptor.

Maazel Plays in Brussels Again

So successfully was Maazel's first appearance in Brussels that a few weeks thereafter he played a return engagement there, and before a very enthusiastic audience which was twice the size of the first.

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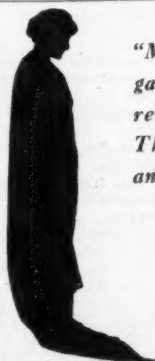
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Foreign News in Brief

SCHUBERT ON THE HIGH SEAS

LONDON.—In order that no one should be prevented through the exigencies of travel, from listening to a Schubert concert on the hundredth anniversary of the composer's death, special Schubert programs for that day (November 19) were arranged by the White Star Line for both the Majestic and Olympic. M. S.

JOSEF HOLBROOKE INJURED IN A FIRE

LONDON.—Josef Holbrooke, well-known English composer, was recently hurt by a burning beam which fell on his head. Returning from a neighbor's house in the country, near Harlech, he found his own home on fire and rushed in to save some valuable music, when a piece of burning timber fell on him. He managed to secure help, but the house, "Dylan," burned to the ground. His family was in London and no one further was injured, but Holbrooke has had to cancel his engagements for the next two or three weeks. M. S.

MELCHIOR FOR BERLIN STAATSOPER

BERLIN.—Lauritz Melchior, noted Danish tenor, who has been winning ever-increasing success during the past few years, has now been engaged for the Berlin Staatsoper. His place in Hamburg will be taken by Gotthelf Pirtos. T.

CARL CLEWING TO TEACH AT VIENNA ACADEMY

VIENNA.—Carl Clewing, well known German tenor, has been engaged as professor of singing at the Vienna Academy and High School for Music. He was a prominent figure in Bayreuth, but some time ago was badly injured in a motor accident, which has incapacitated him for the stage. B.

HARRIET COHEN PLAYS TO QUEEN OF SPAIN

MADRID.—Harriet Cohen, gifted English pianist, recently visited Spain for the first time and enjoyed extraordinary success. Following an appearance with Casals and his orchestra in Barcelona, at which her playing of both concerto by Bach and one by Bax raised the audience, the orchestra and Casals to a high pitch of enthusiasm, Miss Cohen played a "command" performance before the Queen in Madrid, after which the Queen presented her with a diamond brooch. Miss Cohen also gave a most successful recital in Madrid. I.

George Liebling on Tour

George Liebling has been on a tour through the United States during the past few weeks, covering the northern section. In Butte, Mont., he gave two concerts, one for the St. Quentin clubs and the other for the Butte Rotana Club.

In giving an account of the first concert the Montana Standard stated: "Because of the extreme youth of many of his hearers, the lecturer spoke on the different dance music of the various nations, dancing with the tiny girls to show them the time and steps. As samples he played a Chopin Mazurka, to illustrate the typical Polish dance; his own one-minute Tarantella Italian; the famous four-handed Spanish dance by Moszkowski; and, of course, the Blue Danube as the typical Viennese waltz. . . . At its conclusion he was presented with a handsome cigaret box, within which was a plate of local copper, engraved: 'To Mr. Liebling from the St. Quentin Harmony Club.' An added gift was a pair of cuff-links, hidden inside the little box."

This same daily a few days later said of the Rotana appearance: "George Liebling, famous pianist, better known to his many friends as 'Uncle George,' gave some most delightful numbers. . . . He not only held his audience with his performance at the piano, but gave a talk which was very interesting."

Mr. Liebling's talk was on the subject of the Present Need for a Native Opera, and at this concert he was also presented with a gift.

Dudley Buck Notes

E. Boardman Sanchez, tenor, was selected to sing at the dinner given recently by the Lutheran Society at the Hotel Astor, New York. He was heard in two groups of songs, and that he was well liked was demonstrated by the number of encores which he was obliged to give. Mr. Sanchez is soloist at the Church of Good Shepherd, Brooklyn, and at Temple Israel, Jamaica, N. Y.

The Dudley Buck Singers have just made two records for the Brunswick Phonograph Company, the Dudley Buck Te Deum Festival in E flat and the Hallelujah Chorus from The Messiah. These Singers are fulfilling many engagements at educational institutions. On November 19 they gave a program of madrigals and of sixteenth, seventeenth and eighteenth century tunes at New York University.

Jagel's Success in South America

Frederick Jagel, Metropolitan Opera tenor, who recently rejoined the Metropolitan, singing Radames in Aida, enjoyed a fine success last summer in South America. In Buenos Aires, at the Colon, he was chosen to sing the tenor lead in Pizzetti's new opera, Fra Gherardo, which is to be given at the Metropolitan this season, and he also sang Manon. When the company moved on to Rio, Mr. Jagel, Franci and Claudia Muzio sang Loreley, the tenor having learned the part in eight days. Norma, Manon and Tosca, in which he had great success, were other operas sung there by him. San Paulo liked the American immensely. Here he sang Traviata, Mephistopheles and Loreley. Mr. Jagel recently sang Norma with the Metropolitan in Brooklyn.

Berumen Off for Havana

Ernesto Berumen, well-known pianist and pedagogue, will make his first appearance in Havana on December 8 at the Pro-Arte Auditorium, and it is understood that he will be the first recitalist to appear in this new concert hall. Mr. Berumen will present a program of Spanish compositions. On December 16 he will play with the Havana Symphony Orchestra, under the baton of Gonzalo Roig. In the meantime he will teach at the Conservatorio Internacional, Maria Jones de Castro, director. Mr. Berumen is scheduled to be back in New York on December 24.

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Invasion of Europe by U. S.

School Musicians Next Summer

Europe is to have its first substantial taste of American school music next summer.

Joseph E. Maddy, of the University of Michigan School of Music, chairman of the instrumental affairs committee of the Music Supervisors' National Conference, and moving spirit behind the National High School Orchestra, is busily engaged in working out the details of a plan whereby an all-American orchestra of possibly 150 of the most talented boy and girl musicians in the United States high schools will descend upon the Old World during July or August of 1929. The immediate object of the orchestra's European trip will be to play before the delegates to the World Conference on Education at Geneva and the Anglo-American Music Conference at Lausanne, but it is expected that while the juvenile orchestra is abroad it will also give public concerts in London, Berlin and other large centers.

The invitation to Mr. Maddy to bring the National High School Orchestra to life again for the international meetings of educators was extended jointly by Percy A. Scholes, of London, eminent British musical figure, and Paul V. Weaver, of the University of North Carolina, respectively the chairman of the British and American committees in charge of the programs for the Lausanne meeting. Mr. Scholes was in America last spring and heard the National High School Orchestra play before the Music Supervisors' National Conference convention in Chicago and declared it the finest juvenile orchestra in the world. The coming of an American school orchestra to Europe, he feels, would be an event of the utmost importance, and he expressed confidence that the youthful players will be very warmly received in England and on the Continent.

Mr. Weaver points out that although Europe has been in the lead in many things musical for a long, long time, instrumental school music there has not reached as high a level as has the music in the American schools, and that in this one respect at least America has something to teach Europe. Speaking on behalf of the American committee, he said: "The most remarkable feature of musical education in the United States during the past ten years has been the

development of instrumental instruction in the public schools. No such movement has ever been started in any other country, and foreign musicians have no conception of what has been accomplished in America. In no way could America contribute so greatly to the music education of Europe as through an actual demonstration of our instrumental school music by a national high school orchestra."

The plan to take the group of American school musicians abroad has the enthusiastic support of P. P. Claxton, former U. S. Commissioner of Education; Randall J. Condon, past president of the department of superintendence of the National Educational Association; Dr. Howard Hanson, of the Eastman School of Music; George H. Garton, director of music of the City of New York; Mabelle Glenn, president of the Music Supervisors' National Conference; and many other notables in the fields of music and education.

Difficulty in raising the money for the trip is the only obstacle that will keep the orchestra from going, according to Mr. Maddy. However, he believes that among the many wealthy American music patrons some will be found willing to finance such a project.

The personnel of the orchestra most likely will not be under 100 nor over 150. Within the orchestra will also be the material for a band and chorus.

In 1926, at Detroit, the first National High School Orchestra, of over 200 players, gave several concerts under the batons of Mr. Maddy and Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra. Similar orchestras of school players from all over the country played in Dallas in 1927 and in Chicago last spring. However, it was felt that more would be accomplished if members of these orchestras could have a longer period of training than was possible by assembling the orchestra for specific occasions. This led to the founding last year of the National High School Orchestra Summer Camp at Interlochen, Mich., where 300 of America's most gifted school musicians each year are given the opportunity of eight weeks of intensive training under competent instructors and outstanding conductors. Mr. Maddy is the musical director of this camp.

own voice by allowing it plenty of resonating space. There is room for the teacher to pass freely among the singers and listen to each one. A quartet of boys sits behind a quartet of girls as each of the eight sings a different part of the eight part piece. No pupil sits next to another singing the same part. Each one can read the other seven parts and hear them as well, for he is sitting within two seats of those singing the other seven parts.

The rehearsal begins. The teacher sounds the key note. All sing the first chord. The teacher passes among them, and if anyone is wrong the teacher corrects him without stopping the chord. Nothing is said about the time or anything else. It is all there on the page, and now they are going to "read" it.

The teacher either says "sing," or taps twice, and they are off. In these choirs of picked singers, as in all other choruses, the words are sung first and the syllables resorted to only when necessary in especially hard places. No piano is used even for rehearsal purposes. The pitch may be given from the piano, but that is all. No hard chords are worked out with the piano. These are worked out with the voices only. There is to be no bolstering; the opposite, if anything. If a singer cannot hold his part against the rest he is given the chance to learn, and to learn by unhelped experience.

With no copy of the music in his hand the teacher passes among the pupils and lets them show him how the piece goes. He "never" sings with them. That is never a help. It may help in the learning of this particular piece, but this piece is not all we are concerned with. We are concerned with the musicianship of these singers. There are many other ways in which the teacher helps, but they are all pointed toward teaching the singer to help himself. The first and best way is to teach him to look at the music and "see" what it says. For after all, a musician reads music with the eye. When he has done this he may then check up with his ear and see if it is right. Not recognizing this logical fact is the cause of much poor music reading. Pupils are so prone to do the opposite: read with the ear and check, if ever, with the eye.

Perhaps they do not keep together at first, as their ideas of how fast the piece should go may not be the same. The teacher will be tempted to beat time for them and get them together. He should "never" do that. It takes away the chance to develop one of the best requisites of good musicianship, that of hearing and accommodating one's self to the rhythm of the other musicians.

The leader should simply say to the whole choir, "Better listen to each other and keep together." This will at once set them right on the thing they need to learn to do. If they had heard each other they would not need to be told. When they get together and the time is not right the leader may say, "Is that the tempo marked in the piece?" The singers will then go faster or slower as may be indicated, and to clinch it he may remind them that when beginning the next piece it might be well not to skip anything the music says. He has now called attention to an important omission in their reading of music and also shown them how to remedy it.

The rule that no one shall stop singing unless the leader says "Stop," or taps three times, should be established and rigidly adhered to. The natural instinct of everyone to "Stop and Listen" must be set aside and the more efficient rule "Keep right and listen as you go" should be substituted. If this is the case the teacher can carry out the following

suggestions very efficiently. If every pupil he speaks to during the rehearsal "stops and listens" he will get little done.

Teaching an ensemble of any kind is a rather athletic diversion, both mentally and physically, for the teacher. But how much he can accomplish and how much the pupils will improve and how well they will like it if he will only follow this plan consistently and long enough!

The leader says in the ear of a tenor who is off pitch, "Listen to the other singers and you will get the pitch."

To one who is lost entirely, "Did you point to every beat in every measure? If you had you would know just where you should be. Look at the music of the other parts, listen to the other singers, find where they are, and chime in."

To the one singing too loudly he says, "Softer, you are not balancing the other voices."

To the one who sings through his nose, "Hold up your head, stick out your chin, and sing a little more softly, and you will not sound so nasal."

To the one who is singing *ff* when the music says *pp*, "Better look at your music and see what it says. It will make the ensemble sound better."

To the one who is not phrasing correctly, "Take your breath where the music tells you to."

To the one who is not singing smoothly, "Test your singing." (This means to place the fingers of the left hand on the abdominal muscles and the thumb on the ribs and see that these two places go in perfectly smoothly.)

The good teacher will hear all mistakes and correct them individually. Each member of the chorus will be set definitely on the way to better musicianship and he will take this as personal help. At the same time the musical effect of the whole performance will be greatly improved with the correction of each individual mistake. No stopping of the chorus and "bawling out" individuals or sections. No wasted time in that way, but good hard, steady work that makes for improvement.

The musical perfection to which these young people can go is limited only by the musical ideals of the leader. Teaching a class in this way will greatly raise the leader's ideals for the fine musical ideals of the pupils themselves will be added to his as this training plan gives the musician-ship of the singers a chance to develop and speak for itself.

When the singers have learned a piece and can see and "do all" that is printed on the page, then and not until then should the teacher step up to the desk and "lead."

Drilled in the above manner a choir will be able to learn a surprising number of pieces in a short time and learn them musically. Each new piece will be learned more quickly than the last. As their musicianship grows, more difficult numbers are learned in a shorter time and interest increases with the increasing perfection of the result.

The above plan with slight variations can be applied to musical ensembles of all kinds, instrumental as well as vocal.

The Psychology of Leading

The problem of effective leading of the group is essentially psychological. A good deal of song leading seems to miss this point. The leader often is hampered by the physical mechanics of leading—the beating of time, calling attention to the various interpretative phases, etc. All these, of course, are quite essential matters. Nevertheless, a leader can be aware of them, use his knowledge of them and be practically a failure. It would seem important, then, that we approach the matter of song leading, and the direction of the community chorus from the standpoint of "Humanics" rather than from that of mechanics. If we learn the psychology involved in the slightest move on a platform we shall probably be far on the way to being successful leaders.

THE FIRST RULE

The first simple rule of all good leading men, in any situation whatever, is: think of your audience. This perhaps may seem altogether too trivial a matter to need attention; but as a matter of fact many leaders are not thinking of their audience at all. Suppose we keep the idea constantly to the front that our leading should be for the sake of a desirable response. The first question that we shall ask ourselves is: Is this manner of leading getting the kind of response I desire? If we aim at desirable response we shall try first of all to get the favorable attention of our audience. We shall not scowl at them. We shall not look lofty; we shall not mumble; we shall not appear frightened; we shall not seem to be evading their eyes by looking out of a window or at a fixed spot on the wall. We shall look and act as if we rather liked to be with our audience.

LOOK AT YOUR AUDIENCE

One of the first rules for all leading should be "Look at your audience." There is something finely subtle about this which is very often missed by leaders of singing. Quite often a leader's face is conventionally turned to his audience, but, if you were to be in the audience the feeling would be that the leader was not looking "at" you, but only "toward" you. Therein lies a world of difference. For it is only when the leader looks directly "at" his audience that the invisible wall between him and his audience falls away. Until this falls away the leader is not effective.

What do we mean by the difference between "looking at" and "looking towards"? It is implied in what was said a moment ago. He who thinks of his audience inevitably looks "at" them. He who thinks of himself, or of his subject matter, the songs, etc., invariably has the focus of his attention turned away from his audience. We in the audience may not be able to express it; but what is felt is that the leader is apart, distant, aloof. Or we express it by referring to the invisible wall. If we are interested in our audience, there is a likelihood that our audience will be interested in us. If we scowl at our audience, there is every likelihood that inwardly or outwardly they will scowl at us. If we

Efficiency in Ensemble Training

By T. P. Giddings

Rhythm is the life of music. The conductor usually watches very carefully the time of the selection under rehearsal. He seldom watches the flight of rehearsal time as he should.

All rehearsals should be carefully planned to secure the best results in the shortest possible time. The members of the ensemble are interested in their work in proportion to the fineness of the result secured for the time spent. Not only should the leader plan for efficient use of the time, but he should also use a method that will bring perfection most surely and quickly. Improving the musicianship of the members, as well as learning some particular selection, should be considered in planning a rehearsal.

A method that enables the ensemble to learn a piece quickly may not make them better musicians. This will soon be apparent to them and they will lose interest. This applies to all ensembles, both amateur and professional. No musician is so good that he might not be better, and every musician is interested in improvement. Any method that will improve a poor musician will also make a fine one better.

The ability to read music at sight is one of the marks of a good musician. The term "reading music" is often misinterpreted and what often passes for reading music is only reading part of it. Reading music is just what the term implies, reading "all of the music, notes, expressions, etc.," and what is called "musical feeling" at first sight. This is a good deal to ask, but one is not a good musician until he can do this. If this were the ideal in the minds of all teachers of music there would be more fine musicians and there would be a far greater number of people interested in music than there now are. One is interested in what he can do well, whether he does it himself or hears others do it.

The leader often stands at the desk and "conducts" the first time a selection is read. The poorer the musicianship of the members, the poorer this plan is. It is far better for the members to read it the first time without conducting.

To illustrate this let us watch a chorus rehearsal. In the usual type of choral music all the parts are printed on the same page and every member of the chorus has a chance to read and hear all the other parts. Unfortunately he rarely does this. Still more rarely does he read the "expression" and the "musical meaning" the first time or at any time later. Yet reading these two things and all they imply is a most important part of music reading. This part of the music is usually left for the leader to read when he conducts. It is along the line of teaching the members to read the vital part of music rather than leaving it to the conductor that true musicianship grows, with the consequent rise in interest on the part of the members of the ensemble.

Let us take, for example, one of the A Capella Choirs in one of the Minneapolis high schools. This choir of a hundred voices is about to sing for the first time a Bach Cantata in eight parts. There are twelve on a part and four extra first sopranos; these voices cannot sing as loudly as the others without spoiling the tone quality, hence the extra number.

Each singer has a piece of music. Each is seated at least two feet from his nearest neighbor to enable him to hear his

MUSIC IN THE PUBLIC SCHOOLS

are timid and rather flustered, they likewise will lack confidence in us. If we are brazen they will react with their own protective egoism. Even before we speak—or sing—we are often condemned or approved. There is every reason, therefore, that we should make certain that our attitude is such as to elicit warm response.

NEVER MAKE AN AUDIENCE FEEL INFERIOR

Let the leader of singing treat his audience as if he really had respect for them. Often, indeed, he has respect for them but unfortunately does not know how to show it. He feels that he must make an impression; so he tries to show them all he knows. He displays his knowledge with a flourish—and the audience feels subtly depressed. What the leader "tells" his audience, or implies, of course, is that he knows and they do not. So he induces an inferiority feeling in them which is a little resentful. Let the leader, therefore, never try to show how much he knows. If he is conceited, let him keep it safely hidden. If he thinks well of himself and his knowledge, let him not make an offensive showing of his self-congratulation.

These are two important rules: First, keep your audience with you; second, keep thinking with your audience. One note the weaknesses of those whose minds are turned in on themselves.

HUMOR

Humor is one of our greatest assets; he who has it has a golden way ahead of him. But humor is a dangerous gift. It can be used in such a way as to wreck an entire song leading program. Hence, the admonition—use humor humorously. This means use it in proportion. Many leaders unnecessarily drag in long stories. Any leader might make the following test: Can I be humorous without telling a story? Humor should be an attitude—of playfulness, of not too great seriousness; the sudden twist of a word, the flash of a grotesque idea. Humor is invaluable to the leader of singing because it enlists his audience. It gives them a feeling of good fellowship with the leader. Hence it invokes the opposite of the inferiority feeling and breaks down the "wall." It gives to the audience exhilarating bodily actions. It raises the emotional tones of the audience. It keeps the sense of proportion between the leader and his audience.

The yelling, scolding, angry leader is pitiable. He is chiefly pitiable because he accomplishes nothing by these tactics, save the discomfort and resentment of his group.

THE VOICE AS AN INSTRUMENT

The voice is so powerful a factor in its effect upon an audience that one wonders why leaders pay so little attention to its effective use. I am not talking merely of the singing voice but of the speaking voice. In the second place, there is the matter of voice modulation. The ordinary American speech habit is to play one's entire melody on one note, or at best two, the dominant note sustained throughout a sentence and the "drop" not at the end.

Time Progresses

About twenty-five years ago, more or less, supervisors of music in the public schools taught time in music through the medium of time names—"Ta-fa-ta-fa," and other combinations that would give the necessary rhythmic swing to the beat or beats. Many supervisors of today have never heard of these "time names" which were in almost universal use when the automobile was new and the aeroplane had not been heard of. The device for teaching time to children was more cumbersome and difficult to learn than all the rest of the subject matter put together. The principal school texts of that day contained full directions for using the "time names."

The general method of teaching was as follows: Each beat of, say four quarter measure, had a vowel name,—the first beat A (ah), the second beat A (ay), the third beat E (ee) and the fourth beat E, short sound of e. In addition to this vowel name which indicated the exact beat, the number of tones to each beat were suggested by the addition of consonants. For example, one tone to one beat throughout the measure would be indicated by adding "T" to each vowel sound as "ta-ta-te-te." Two tones to a beat were "time named" by adding TF to each vowel as "tafa, tafe, tefe"; three tones to a beat by adding TRL as "tarala, trala, terele, terele," and four tones to a beat produced the pedagogical (?) monstrosity of "tazafana, tazafana, tezefene, tezefene." Imagine, if you can, a measure containing the following combination: one tone, two tones, and four tones to a beat! You would have the very unlovely combination of ta-tafa, tezefene for the time names.

Although in 1898, or thereabouts, the teaching of "time names" was almost universal, very little is heard about it today excepting as a matter of reminiscence and of history. The development has been gradual. In the summer of 1910 while crossing the Atlantic Ocean a man prominent in school music and known from one end of the country to the other, said to me: "Do you know, I have worked out a system of teaching time to children that will permit the time names to be discarded altogether?" At once I became interested and asked the gentleman to explain. "Well," said my good friend and colleague, "instead of using the vowel and consonant combinations as they have been used, why not have the children use a single one syllable word when teaching one tone to one beat? Have the children say 'school, school, school, school.'" "Yes," said I, "quite so, but how have you figured on two and four beats?" "Oh! that's quite easy," said he, "for two beats say 'teacher, teacher, teacher, teacher' and for four tones on one beat say 'la-dy teacher, la-dy teacher, la-dy teacher, la-dy teacher,' and so on with many other combinations of words."

The days of time names and of many other teaching devices, as hand signs, modulators and ladders, have gone. We laugh at them today. But it is quite possible even in these days of very advanced ideas in presenting music to children that we are using some device that will be just as obsolete in ten years' time as the time names are today. Is it an obsession for a single text book in music? Is it the teaching of the measure and the beat simultaneously in the early work of teaching children to keep time? Is it the emphasis of dictation or some other phase that is important, but that is receiving too much emphasis and no application?

If music in education is to progress as it should there

will have to be many changes in the teaching of music, as there have been changes in the automobile industry, the radio and the moving pictures. It is trite to say that the world does not stand still. If we are to progress as supervisors of music and make America really musical through the democratization of music, changes will be necessary to keep abreast of the times.

* * *

The Democratization of Music

In its very nature, music is a social art. Even in practicing it the neighbors are an audience. Great orchestras, bands and operas presuppose an audience. If we are to have really good music in America it will be necessary to democratize it and interest our public in it or the audiences that are necessary will not exist.

Schools and private teachers are helping in the measure that they are doing good, honest work, but the millions must be taught not only to listen and enjoy, but also to participate in various forms of musical expression and joy. This means a greater emphasis on collective singing and participation in organized musical expressions, such as bands, orchestras and singing groups.

Above all, it means a new type of leaders and more of the type that can do this organizing and lead successfully. Public music stands apart in one particular. The leaders must have the right personality for their work. A hunchback can paint a great picture and win recognition. A man with an indifferent personality can become a world authority on some scholastic subjects, but a band leader must look the part. Charm, magnetism, a good presence, are not a musician's luxuries; they are necessities.

Music is the ornamentation of civilization and its teachers and the products of the studios should and must not only reflect the highest type of a nation's culture but also embody in themselves the social and personal qualities to lead communities to love singing, and many of its people to play in orchestras and bands.

The joy of living finds its happiest expression in the arts. A community must have ideals that satisfy the imagination. The social and moral dangers of a nation arise in the field of amusements. No community can rise above its joys. Fill the air with music made by the citizens, secure strong magnetic personalities to lead in schools and churches, and you have accomplished much. Hire good band leaders and keep the imagination of youth in old age awake and one great problem will be met. When people are happy in a healthy way, they are very near to being good.

Democratize music and music will help to improve the life of democracy.

* * *

Washington News

Longview, Wash., is likely to become known throughout the country for more than its lumber and other rapidly growing industries. Its beautifully curving streets, velvety green lawns and flowers, its wide pavements and artistic landscape gardening, furnish a beautiful setting for its three strictly modern grade schools, a Junior high school and the recently completed R. A. Long Senior High School.

Gladys E. Goss is Supervisor of Music. Assisting her are Mary Skeivis in the vocal work and Francis Pyle has the orchestra and band work in high school; Helen Shuppell handles violin classes and grade school orchestras.

The high school has a special auditorium for music, with stage, stationary opera chairs with movable chairs in front for orchestra, and closets for music, books and instruments. All music is in school time. There are two H. S. girls' glee, a boys' glee, a girls' sextet, a boys' sextet, besides orchestra and band. High Schools will give Cadman's Ghosts of Lollypop Bay in December. Junior high has two girls' glee clubs and two boys' Harmonica Bands. Free instruction is given on all orchestra instruments in High and Junior high schools.

* * *

Bloomington Public School Notes

Margaret Streeter, of the Victor Talking Machine Company, spent the month of October in Chicago. She was invited by Dr. Brown, director of music in Chicago, to speak on the appreciation of music to the members of the music department. In the Lyon and Healy Hall she gave a series of four lectures to the Junior and Senior High School music teachers. She also gave many lectures to the Junior and Senior High School assemblies. She spoke to 35,000 pupils in three weeks. The study of music appreciation has been adopted in many schools of Chicago. In the grades, one-fifth of the music time is to be given to music appreciation.

Mayme Irons has resumed her duties as supervisor of music in Decatur, Ill. She spent last year studying for her degree at Columbia University. Carrie Ruffner, of Beloit, Kan., who took her place last year, is now supervisor of music at Bloomington, Ill. Lucille Ross, former supervisor of music, is now studying at the University of Southern California in Los Angeles.

Many of the graduating class of 1928 of the Illinois Wesleyan School of Music have excellent positions for this year. Following is a list of some of them, the positions they are filling, or where they are now located: Ray Barlow, High School, Rochester, N. Y.; Lloyd Bender, 809 N. 18th St., St. Boise, Idaho (H. S.); Adah Claudon, Albion College, Albion, Mich.; Leroy Daniels, Northern H. S., Flint, Mich.; Marjorie Lower, De Pauw University, Greencastle, Ind.; Esther Miller, Supervisor of Music, Flora, Ill.; Mearia Nunes, Beardstown, Ill. (at home); Mary Elizabeth Ross, 407 E. Beecher St., I. W. U.; Elizabeth Rule, 715 E. Cook St., teacher of violin, Springfield, Ill.; Auztin Truitt, 156 Augustine St., Rochester, N. Y., teacher of voice; Irma Tunks, 204 S. State St., I. W. U.; Floyd Wakeland, Central College, Fayette, Mo.; Eve Weekley, Westville, Ind., teacher of music; Helen Wolf, supervisor, Rushville, Ill., and Arthur Zorn, High School, Ashville, N. C.

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The Utica Meeting

The Music Division of the Central Zone of the New York Teachers' Association met in Utica the last week in October. The subjects discussed included Applied Music by Bessie

GALLERY OF SUCCESSFUL SUPERVISORS

HANNAH M. CUNDIFF,

Director of the Department of Public School Music, Marshall College, Huntington, West Virginia, is an authority in this field of education, having trained countless successful teachers and supervisors. She is also an author and composer. Her best complete works are, *Suggestive Facts and Methods for Public School Music*, *School Music Hand-Book*, and *Songs of Many Moods*. Miss Cundiff has held many state and civic offices of responsibility. She especially prizes her membership in the National Altréa Club.



Stewart Bannigan of Utica, and Tests and Measurements, by Jacob Kwalwasser of Syracuse University. Miss Pauline Meyer, of Cortland Normal School, gave a talk regarding the coming meeting of the Eastern Music Supervisors' Conference which is to be held in Philadelphia in April. Russell Carter of the State Department of Education gave a talk on The Aims in the Teaching of Music. Programs were offered by the combined orchestras from the various grades. Glee clubs and choruses from the Utica schools made up the balance of the program.

* * *

News from Rhode Island by Walter H. Butterfield

The public school music activities of the State of Rhode Island are well under way. At the annual meetings of the Rhode Island Institute of Instruction, the schools of the state contributed fine musical programs of various sorts for the general session and for such sectional meetings as introduce music in their programs. All of these musical activities are arranged for by various committees from the Rhode Island Music Supervisors' Association. At the first general session, October 25, an All-State High School Orchestra under the direction of Walter H. Butterfield, director of music in the schools of Providence, presented music of Gounod, Schubert, Handel and Mendelssohn. At the general session, October 26, an All-State Band under Paul Weigand, conductor, played a program which was very well received. The Boys' Glee Club of the Commercial High School of Providence, Edward J. Grant, conductor, sang at the general session on October 25, and at the high school session on October 26 there was demonstration work by the Technical High School Vocational Orchestra of Providence under G. Richard Carpenter, which played a number of selections from Der Freischütz and a Spanish Dance of Moszkowski.

The Rhode Island Music Supervisors' Association met with the Institute of Instruction for their annual luncheon at the Narragansett Hotel. Prof. John P. Marshall of Boston University addressed the meeting. His subject was Music Appreciation and his listeners thoroughly appreciated his skillful treatment of it. The following officers were elected for the coming year: President, May H. Hanley, Bridham Junior High School, Providence, R. I.; vice-president, Walter H. Angell, supervisor of music, Situate; secretary-treasurer, Katherine H. Gorman, supervisor of music, Providence.

* * *

School Music in Western New York

Howard Clarke Davis, director of music at the Fredonia State Normal School, one of the schools of the state which is used for the preparation of supervisors, reports a successful meeting of the Western Zone of the New York Teachers' Association in Buffalo, November 1 and 2. Addresses were given by State Director of Music, Russell Carter, and State Supervisor of Music in Pennsylvania, M. Claude Rosenberry.

Mr. Davis gave a demonstration of vocal work in the grades with a class of children from the Dunkirk, N. Y., schools. This work was introduced by a group of violin solos by Harry A. King, the new instrumental instructor at the Fredonia State Normal School. Children from Buffalo Schools also gave a demonstration of instrumental work.

In connection with his educational activities and work in public education Mr. Davis has charge of the Festival Chorus of the Western New York Festival Association which will present a performance of the Messiah on December 17 with the following soloists: Pauline Hatch, soprano; Jeanette Marsh, alto; Harold Metcalf, bass. After the performance of the Messiah the chorus will immediately begin work under Mr. Davis' direction for the production of Verdi's Requiem for the spring concert, which will be given with the following soloists: Mildred Wingnagle, soprano; Dorothy Shepherd, contralto; Harold Metcalf, bass.

* * *

Lulu Curtis Elected

Lulu M. Curtis, supervisor of music at Canandaigua, N. Y., was elected president of the music section of the Central-Western District, New York Teachers' Association, for 1929.

* * *

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Josephine Lydston Seyl an Interesting Songstress

Josephine Lydston Seyl, of Winnetka, Ill., has come to the fore as an interpreter of folk-songs of various nationalities, done in the costume of the period. On November 12, Mrs. Stacey Williams, her teacher, was felicitated by the elite which attended a costume recital which Mrs. Seyl gave at the Woman's Athletic Club in Chicago. At the recital Mrs. Seyl was assisted by Louise Evans, pianist, who played as fine accompaniments as the recitalist could demand. Mrs. Seyl sang her program delightfully, and whenever she used a foreign language, which she enunciates as well as English, she explained the meaning of the text for those who are not as gifted polyglots as is Mrs. Seyl.

On November 14, Mrs. Seyl repeated the same program for the Philharmonic Society of Dixon, Ill. Mrs. Seyl appeared on November 19 at the president's reception of the Lakeview Musical Society of Chicago. The Cercle Francais



JOSEPHINE LYDSTON SEYL

of Chicago has already secured the services of this popular soprano to furnish a program of French songs in costume for its opening meeting on December 4. On December 9, at the Orrington Hotel in Evanston, Ill., Mrs. Seyl will give another costume recital, again with the assistance of Miss Evans. The program on that occasion is to be broadcast.

Lew White Enters Commercial Radio Field

Lew White, famed organist of the Roxy Theater, exclusive National Broadcasting Company artist, and popular Brunswick and Aeolian recording artist, has entered the commercial radio field. His new feature will be known as The Lew White Ensemble, and will be composed of Mr. White and various groups of assisting artists. According to Mr. White, these artists will appear in combinations never heard before and will make a distinct innovation in the radio field and a sharp departure from the trite routines which have so long been the order of the day. The first appearance of the Ensemble was made on the air on Armistice Day night for WJZ and the Blue Network. The type of organ used by Mr. White is an instrument which makes possible programs which have an appeal for a great variety of tastes. It is able to reproduce everything from a piccolo to a complete jazz orchestra and yet play beautiful symphonic music. Mr. White states that for his commercial radio work he will appear either as an individual, giving unusual programs of organ music, or in connection with the Lew White Ensemble.

On November 21 Mr. White gave a recital for the New York Society of Theater Organists. The program was presented at his New York studios and broadcast over WJZ and the Network.

Hanna Butler's Professional Students

Hanna Butler, who has a vocal studio in the Fine Arts Building in Chicago that is open from October until June, has many professional students in America and many of them journey with her to Europe during the summer months. Among those may be mentioned John Guernsey, basso, who sang with marked success the role of Mephistopheles in Gounod's Faust, Escamillo in Carmen and Boris in Godunoff with the American Opera Company throughout its transcontinental tour. Mr. Guernsey, who had studied in Paris with Mrs. Butler, again took occasion on the visit of his teacher to the French capital to put himself under her tutelage.

Allen Burt, baritone, took lessons daily with Mrs. Butler while the American Opera Company, of which he is a member, was in Chicago.

Another professional student of Mrs. Butler who is making a name for herself is Mildred Boberg, soprano, who sang on November 8 for the Daughters of the American Revolution at the Hotel LaSalle, Chicago.

Ralph Thomas Pupils Win in Competition

For the second year, a pupil of Ralph Thomas of Dayton has won the Ohio State Atwater Kent contest. The winner this year was Martha Dwyer, dramatic soprano. Last year the winner, also a pupil of Mr. Thomas, was June Buriff, lyric soprano, who is now a member of the Festival Opera Company. Another Thomas pupil, Aletha Faust, coloratura soprano, won second place in the Indiana State Contest. All three of these artists are to appear in leading roles in the Ralph Thomas opera season beginning April 30 in Dayton. All of the principal artists in this opera company are provided by the Ralph Thomas Opera School.

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Philadelphia Grand Opera Company Gives L'Oracolo

PHILADELPHIA, PA.—The Philadelphia Grand Opera Company, on November 15, departed from the well worn list of operas usually given, and presented the one-act opera, L'Oracolo by Leoni, followed by the ballet Salome, adapted from Oscar Wilde's poem of the same name.

In L'Oracolo, the celebrated little Japanese soprano, Takane Nambu, sang the part of Ah-Joe. Miss Nambu, who is remembered for her success with this same company in Madame Butterfly last season, is a pupil of Mme. G. Viator, and certainly a great credit to her instructor. Although her voice is light, it has a sweet quality and her singing of the aria from the balcony was very fine. Her acting was entirely convincing, while she also made a charming picture as the little Chinese character. Adamo Didur, as the sinister and hateful Chim-Fen, gave a fine portrayal of the part. His acting was masterly, while of course, his singing was equally good—but this part is so essentially a dramatic one, that the vocal side is quite overshadowed. The vocal laurels of the evening go to Ivan Steschenko, who, as Win-She, had the most to do in that line and did it well. His voice is resonant and powerful, yet marvellously flexible, and he used it to the best advantage. Dramatically he is always excellent in any of the many roles he undertakes. Giuseppe Agostini, as Win-San-Lui, was also splendid in his singing of the one tenor part. Nicholas Karlash, as Hu-Tsin, was good, as was also Berta Levina as Hua-Quei. Alessandro Angelucci filled the double role of Policeman and Soothsayer creditably, while Victor Mazzeo took the part of Hu-Chi satisfactorily. The chorus, in action and quality of tone, was very pleasing. Dr. Artur Rodzinski conducted well, and the orchestra, composed of Philadelphia Orchestra members, was of course above reproach.

SALOME

The ballet, Salome, was indeed a "brilliant spectacle," given by the Littlefield Ballet Company with Catherine Littlefield in the title role. In addition, Warren Crosby appeared as Jokanaan, Alessandro Angelucci as Herod, Philip Warrington as Narraboth, and Berta Milar as Herodias.

As stated before, the ballet is an adaptation of Oscar Wilde's poem, with a musical setting by Henri Elkan, which he compiled from works of Glazounow, Dukas, Debussy and Granville Bantock. (Mr. Elkan also conducted and did so admirably.) It is in two scenes—the terrace of Herod's palace, and the Banquet Hall. It was superbly done, especially by the solo dancers, with Miss Littlefield climaxing the entire. The audience was large and very appreciative.

M. M. C.

The Bamberger Scholarships

The Bamberger Music Scholarships for 1928-1929 will provide eight study courses of two years each instead of four courses for four years each. The scholarships will be distributed in equal part to successful contestants of violin and piano.

As heretofore, two classes are stipulated for each instrument. Class A for violin and piano admits advance students who have attained at their last birthday an age not exceeding twenty-two years. Winners of this group will receive tuition in instruction (piano or violin) and supplemental studies in the regular course at the Institute of Musical Art in the City of New York, for a period of two years. Class B is for less advanced students who have attained at their last birthday an age not more than seventeen years. The fortunate contestants of this classification will receive two years' instruction by some teacher or institution in Newark or vicinity, to be selected by the Awards Committee. In all events, the committee will consider the candidate's preference. Competition of the scholarships will be open to the residents of New Jersey in the Counties of Essex, Morris, Passaic, Bergen, Hudson, Union, Somerset, Middlesex and Monmouth. Enrollment will be honored on or before December 20, 1928. The preliminary auditions will take place in January, while final decisions are scheduled to be rendered in March.

Mischa Elman Plays at Norwalk

The excellent results that are being attained by the Community Concerts Corporation under the direction of Sigmond Spaeth were observed recently by the concert which Mischa Elman gave at Norwalk, Conn. It has often been claimed that suburban towns as near New York as is Norwalk could never have concert courses because it is such a simple matter for residents of such nearby communities to satisfy their musical longings by patronizing New York concerts. That this is not the case is proved at least in the case of Norwalk, for when Elman played on Sunday evening at the Regent Theater the audience entirely filled the auditorium and several hundred people were turned away. Of these a good many, discovering that they could not hope to get in at the last moment, decided to subscribe for next year's course at Norwalk. The Community Concerts Association of Norwalk was organized by the Community Concerts Corporation, which is doing the same thing in small communities all over the United States, in this manner enlarging enormously the field of concert artists. That this is being efficiently accomplished is proved by the results.

Mrs. Kuhnle to Resume Teaching December 1

Laura De Wald Kuhnle, until recently in charge of the voice and expression department of the Dunmire School of Music, Harrisburg, Pa., returned to Philadelphia upon the death of her daughter-in-law. She has given up her work at the school to be with her son, but on December 1 will resume her classes in the Presser Building, Philadelphia.

On October 16 Mrs. Kuhnle gave an instructive talk before the Story Tellers League of Harrisburg on The Public Speaker as a Story Teller, The Story Teller as a Public Speaker, Her Art, Personality and Poise.

John W. Claus Pupil in Recital

Joseph Esposito, artist-pupil of John W. Claus, pianist and teacher of Pittsburgh, Pa., recently gave a recital at the William Penn Hotel in Pittsburgh. In commenting on his appearance, one paper said, "Mr. Esposito's purely classical program delighted an appreciative audience. His interpretations were subtle and colorful and his playing full of strength and beauty. We predict a brilliant future for the young artist."

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Music Notes From Coast to Coast

COLLEGE OF MUSIC OF CINCINNATI NOTES

Cincinnati, Ohio. Unusually fine talent has been revealed at the rehearsals of the College of Music Student Symphony Orchestra, under the direction of Adolf Hahn. The world premiere performance of a new composition for organ and orchestra by Sidney C. Durst, who is in charge of the department of composition, will be a feature of the first concert. During the summer of 1927 most of the preliminary work upon this composition was done, while Dr. Durst was at the MacDowell Colony in Peterborough.

Norma Richter, new member of the College faculty this year, left Cincinnati for New York to enter the professional field as singer, having accepted a number of engagements to sing recital programs and to appear in concert. Miss Richter was accompanied by her mother, and it is their intention to make their temporary home in the metropolis.

John Castellini, graduate and degree student of last year, is furthering his musical education in Italy, at present studying with Tirindelli. During his stay in Italy Mr. Castellini has written the music for a song which he has dedicated to Giacinto Gorno. Next March, Mr. Castellini will study with Ottorino Respighi, at the Conservatory in Rome, taking a four months' course. Studying with Respighi is a special honor for Mr. Castellini as this teacher takes only a limited number of pupils and invariably chooses those whom he wishes to be his students.

Portland, Ore. En route to California to play with the San Francisco Symphony Orchestra and other organizations, George Liebling, pianist, spent several hours in Portland and was entertained at luncheon by local music critics. Kathleen Reif, local pianist, who has recently returned from Berlin, gave a recital in the Little Theater, winning a well merited success. Ruth Creed had charge of the program. J. R. O.

San Antonio, Tex. Sousa and his band were presented by Edith M. Resch, matinee and night, October 25. Paul Whiteman and his greater Concert Orchestra were presented by the San Antonio Male Chorus, David Ormesher, director. A large audience greeted, with prolonged applause, the King of Jazz, as he stepped from the wings. The program given was varied, consisting of vocal solos, trios and a saxophone solo by Chester Hazlett, all of which were decidedly well received. The high light was Gershwin's bizarre and exotic Concerto in F, superbly played by Roy Barge, pianist, and orchestra. Mr. Barge plays without mannerisms, and has a rich, smooth quality of tone, and splendid technique. From the very unusual opening measure, to the end, the composition was most interesting. One of the chief charms of the Whiteman organization is the unusual instrumentation. The effects obtained are beautiful. In response to the prolonged applause many encores were necessary. S. W.

San Francisco, Cal. The Scottish Rite Auditorium housed a capacity audience when the Abas String Quartet gave its first of a series of six concerts, under the management of Alice Seckels. The personnel of the Abas String Quartet, which is replacing the Persinger Quartet in San Francisco's musical life, consists of Nathan Abas, first violin; William Wolski, second violin; Romain Joseph Verney, violist, and Michael Penha, cellist. Judging the new quartet by the playing of the D major string quartet (Joseph Haydn) and the F major string quartet (Beethoven), only words of praise can be set down here. Both were performed with an astonishing precision of attack and balance, particularly for so young an organization, and pronounced musicianship. Each man showed himself thoroughly acquainted with the difficult art of ensemble playing; no one tried to outshine the other, and, consequently, this made for beautiful playing and impeccable rendition.

About 4,000 persons were on hand to hear the Russian Choir, under Basile Kibalchich, which opened the 1928-1929 Selby C. Oppenheimer Concert Course in the New Dreamland Auditorium. Unlike many Russian and Slav choruses, this group includes women's voices and gains thereby in variety of tone qualities. The Russian Choir, the tone of which is rich, the balance exact and the control of dynamics superb, sings clearly and robustly, with a spirit and color that recall the folk origins of its art. The program of the Choir was devoted for the most part to sacred, folk and popular songs, music that appealed strongly to the San Franciscans, who applauded enthusiastically and compelled the ensemble to repeat as well as add several numbers.

Piano playing so extraordinary as to astonish musicians both old and young was that of little eight-year-old Hepzibah Menuhin, who made her debut as a recitalist in Scottish Rite Hall, under the management of Alice Seckels. Although rumors of Hepzibah's remarkable talent have been afloat for sometime, one was not quite prepared to witness a performance such as she presented. That this child of eight memorized such tremendous works as Beethoven's Sonata, opus 26; Bach's Concerto (in the Italian style), Weber's Perpetual Motion, Chopin's Fantasia Impromptu and Weber's Rondo Brillante is in itself an unusual feat. The facility with which her baby fingers travel up and down the keyboard is positively amazing—octave passages and chords are executed with assurance and power, while in sustained phrases the tone is of a pure, singing quality. But what impressed one even more than her technical dexterity was the emotional warmth and intelligence that characterized her readings. In the Bach Concerto, particularly, Hepzibah manifested a maturity of musical thought and an individuality of style far beyond her age.

Remember the name Kayla Mitzl! Before very long it will figure prominently in the musical world. This youthful violinist who came here from Canada to study with Louis Persinger was presented to the concert-going public of San Francisco by Alice Seckels. Little Miss Mitzl, just thirteen years old, is a simple, unaffected girl with a winsome personality. To hold an audience's attention more than an hour and a half exclusively with the violin is not an easy task. Kayla Mitzl so acquitted herself, however, thanks to an

(Continued on page 41)

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Music Notes From Coast to Coast

(Continued from page 40)

abounding possession of talent uniting technic with virtuosity, a tone that was broad, warm and appealing, intonation that was accurate and interpretations that were both scholarly and inviting. The unusual technical difficulties of the Bruch Concerto in G minor, op. 26, were minimized by her skilful playing. As a matter of fact, Kayla played the whole program with a surprising justness of expression and emotional intensity. Mr. Persinger seconded her well at the piano. Scottish Rite housed another large audience that was made up for the most part of musicians.

Those maintaining a particular fondness for band concerts were in their glory when Sousa was in town with his perfectly drilled organization and a number of unusually clever soloists.

Gaetano Merola, director-general of the San Francisco Opera Company, accompanied by Mme. Merola, left for New York where he will begin his negotiations pertaining to the 1929 opera seasons in San Francisco and Los Angeles. Mr. Merola expects to be away several weeks.

George Kruger, pianist and teacher, presented several of his pupils in an excellent program recently.

The first meeting of the Junior Symphony Orchestra of San Francisco, Misha Piastro, director, was an event of recent date. Piastro has organized this orchestra for the purpose of assisting worthy and talented young musicians to obtain the necessary practical experience that will entitle them to fill positions in the large orchestras. The educational and cultural value of the intimate acquaintance with symphonic literature, to the youth of the country, is one of the most important factors towards determining the future of a race, morally, and musically. There are few training schools in this vicinity where musicians can work on the classics and scores of contemporary composers and at the same time be trained in the difficult art of ensemble playing. The principal aim of Mr. Piastro's organization is to meet this necessity.

MUNICIPAL "POP" SEASON STARTS

Before an audience of 8,000 persons, the 1928-9 Municipal "Pop" series of concerts of the San Francisco Symphony Orchestra, Alfred Hertz, conducting, began, featuring as the soloist of the evening, George Liebling, pianist of international reputation, in the Liszt concerto in E flat. Mr. Liebling made a decided impression because he is a musician

who has dignity, the absorbed sincerity of the true artist, and a mature grasp of the mechanical mysteries of the keyboard. This concerto has never been played here with a more beautifully shaded tone, with technic of such superlative polish and remarkable accuracy, nor with musical instinct as unerringly fine and distinguished. His performance was one to cherish in the memory, and particularly because Mr. Liebling is not only a brilliant performer but also has the extraordinary ability to treat Liszt's music as though it were alive. The delighted audience rose to the artist with an ovation.

It is to be hoped that Mr. Liebling will return to this city in the near future and appear in a recital of his own and thus enable San Franciscans to receive a wider conception of his pianistic art. Mr. Hertz' interpretation of Tchaikowsky's Manfred Symphony was big in scale, rich in coloring, and charged to the full with fervor, regardless too of euphony and marked by an irresistible swing and dash. The Prelude to Lohengrin was read in genuine Hertzian fashion, which in other words means that it left nothing to be desired.

C. H. A.

Amateur Orchestra Players Wanted

The Freiheit Symphony Orchestra of the Bronx, of Branch 548, Workman's Circle, which has at present a membership of forty-five musicians, writes to ask the MUSICAL COURIER to publish a notice that more musicians are needed in this orchestra. Those interested may communicate with the musical director, Nathan H. Alterman, 841 Jennings Street, Bronx, New York. In complying with this request the MUSICAL COURIER assumes that there is no charge for membership.

Mrs. Henry M. Tracy Doing a "Man's Job"

It has been said of Mrs. Henry M. Tracy, president and general manager of the Philadelphia Civic Opera Company, that she is doing a "man's job," and that she is succeeding none will gainsay. She always has maintained a keen interest in everything musical, and her preparation for her present task has been thorough. Mrs. Tracy's musical education started when, as a young girl, she decided to enter upon an operatic career. She, however, studied not only voice but also piano, violin and guitar. For several years she was vice-president of the Matinee Musical Club and later was president of the Operatic Society which staged amateur performances in Philadelphia. Out of this organization Mrs. Tracy built up the Philadelphia Civic Opera Company.

In a recent interview, Mrs. Tracy declared that she disapproved of everything amateur in the way of music, because it does not serve to cultivate the public taste in musical art and, in fact, very often ruins the careers of artists who



MRS. HENRY M. TRACY
president and general manager of the Philadelphia Civic Opera Company. (Photo by Photo-Crafters.)

would otherwise perhaps reach the peak. Young artists, when they are finished and ready to accept engagements, should receive fees for their work, is Mrs. Tracy's belief, and in her organization every artist is paid, and guest artists appear at the regular rates of the company.

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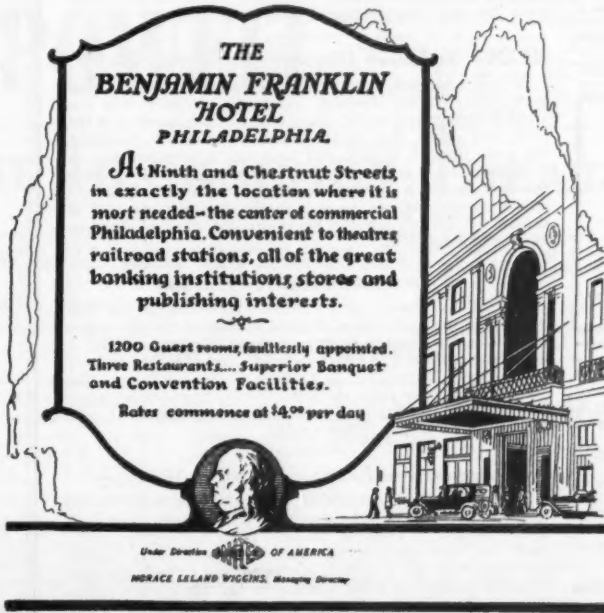


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Alliance Symphony Orchestra Concerts

The Alliance Symphony Orchestra, Alexander Bloch, conductor, gave a concert for the benefit of the Walden School Scholarship Fund, for which \$4,000 was raised, at the Gallo Theatre on November 11. On November 4, the orchestra gave its fourth concert at the Educational Alliance, both concerts being presented before capacity audiences. Mr. Bloch was congratulated on the precision and beauty of tone displayed by the young people he has trained.

At the November 4 concert the program consisted of the Elegiac Melodies by Grieg, the Ernest Bloch concerto with Blanche Bloch at the piano, and the Tchaikowsky Serenade, op. 48. The November 11 concert presented again the Grieg, Tchaikowsky and Ernest Bloch numbers and a group of cello solos by Gerald Felix Warburg, with Marie Rommet-Rosanoff at the piano.

Beginning this week, wind and percussion instruments will be added and an invitation is extended to wind players desirous of joining to present themselves for hearings at the Educational Alliance on Sunday mornings. There is also room for a few more viola players, it is announced.

Walter Anderson Discusses Premature Debut

Walter Anderson, concert manager, in a recent interview in the New York Morning Telegraph, declared that the greatest danger facing the young artist in this country is the premature debut, that is, the debut made before the artist has gone through a hard and thorough apprenticeship. A promising career is often ruined in this way, and Mr. Anderson says that it is up to the manager to protect his artist's best interests and see to it that the booking obtained is neither too difficult nor too heavy for the stage of development the artist is in.

New Auditorium for Havana

Havana is to have a new concert auditorium, at the Casa Social (in the fashionable Vedado section of the city), and it is to be inaugurated by two concerts, December 2 and 4, under the auspices of the renowned Pro-Arte Musical, of which Mme. Teresa G. de Gibergera is the president. The association has for years sponsored the leading musical entertainments in Havana, and imported the world's most celebrated artists to the Cuban capital.

Giannini and Levitzki Heard in Hungary

Two young American artists, both belonging to the Daniel Mayer fold, appeared on the evening of November 9 in Budapest, Hungary. Dusolina Giannini made her operatic debut with the local opera house, while Mischa Levitzki, pianist, returned there for a recital. Cable advices to their manager brought tidings of great success in the Hungarian capital by both Americans.

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FREDERICK SCHLIEDER,
head of the department of musical science and composition. (Photo by G. Maillard Kesslere)



HANS KINDLER,
head of the cello department. (Photo by Kubey-Rembrandt Studios)

The Philadelphia Conservatory of Music, which is the oldest chartered music school in Pennsylvania, has begun its fifty-second season. Mrs. D. Hendrik Ezerman, as managing director, is carrying on and expanding the work of the conservatory according to the ideas of the late Mr. Ezerman who brought the school to its present high degree of excellence. The conservatory offers a complete graded course of study in musical education, and is empowered to grant the degrees of Bachelor of Music, Master of Music and Doctor of Music. Classes are held in musical history and appreciation of music; chamber music; orchestra; teachers' normal training; solfeggio, and so on, and during the season many concerts are given by pupils and members of the faculty.

Assisting Mrs. Ezerman in carrying on the work of the conservatory are Olga Samaroff, head of the piano department; Boris Koutzen, musical director and also head of the violin department; Hans Kindler, head of the cello department; Frederick Schlieler, head of the department of musical science and composition, and other well-known musicians, including Aurelio Giorni and Alexander Kelberine, pianists, and William Van den Burg, cellist. During the three months from November to February, Mr. Kindler is holding a special master class, and along this line of expanding the work of the conservatory Mme. Samaroff is holding a course

of fifteen lectures on music and musical history twice a month from October to May. These lectures are illustrated by Mme. Samaroff's artist pupils, and the course gives a comprehensive survey of musical development from the early ecclesiastical music of the Christian era to the present day.

Margaret Sittig Plays in Baltimore

Margaret Sittig, violinist of the Sittig Trio and a noted soloist, appeared at the Lyric Theatre, in Baltimore, on October 24, before an audience of 2,500, in a concert given by the Harmonie Singing Society. She received a tremendous ovation. The Baltimore Evening Sun stated: "The occasion brought to the very favorable notice of Baltimoreans, Margaret Sittig, a young blond violinist from New York. Miss Sittig proved to be a violinist with an excellent intonation, impeccable purity and of commanding breadth, who gave authenticity to such compositions as the Rondo Brilliant in B minor by Schubert, and a group by Veracini, Wagner and Brahms-Joachim."

Dates for Philadelphia Simfonieta

The Philadelphia Chamber String Simfonieta, of which Fabien Sevitzyk is conductor, is presenting a series of three

concerts at the Bellevue Stratford Hotel, Philadelphia, this season. The first one was given on November 21, and the other two are scheduled for January 9 and March 13. Other engagements for this organization include an appearance with the Chamber Music Association in Philadelphia on December 2; December 13, Bridgeport, Conn.; January 6, Penn Athletic Club, Philadelphia; 7, Washington; 15, Philadelphia at the Bellevue-Stratford; 28, Utica, N. Y.; February 11, Richmond, Va.; April 6, children's concert at the Bellevue-Stratford, Philadelphia; 18, New York City; 28, spring tour of one week; May 5, Indianapolis; 6, Milwaukee, and 7, St. Louis.

New York Madrigal Club Concert

An audience of good size attended the first concert of the New York Madrigal Club, Marguerite Potter, president, at the MacDowell Club, November 17. Gladys Burns, soprano, and Marie Miller, harpist, gave interesting numbers, the former has a brilliant and expressive soprano voice, and had to sing encores. Miss Miller was well received in Will o' the Wisp (Hasselmans) and Whirlwind (Salzedo), and was encored and presented with flowers. The colorful voice of Alexander Kisselburgh, in songs by American and other composers, brought him a double encore, one of which was Florence Turner Maley's Pirate Song; his clear articulation and splendid style were instantly recognized. Florence Winselman and Ethel Hoyt played accompaniments. Dancing followed.

A Benefit Concert for John von Aspe

On November 12 a benefit performance was given for John von Aspe, well known as Greenwich Village's Sweet Singer and Radio Artist, by a group of artists at the Provincetown Playhouse. The benefit was planned by Minnie Huffman, owing to the fact that Mr. von Aspe was stricken with glaucoma and now has lost the sight of one of his eyes.

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SYRACUSE, N. Y.—During the past two weeks Syracuse has enjoyed seven fine concerts. On October 31 the advanced music students in the College of Fine Arts gave the first public recital of the year. On November 1, Grace Weymer, harpist, and Helen Riddell, soprano, both members of the College of Fine Arts faculty, gave the last of a series of five faculty recitals. Miss Weymer, a pupil of Carlos Salzedo, had an instant success with three transcriptions of numbers by Rameau, Haydn and Gluck. Later, she and Gladys Eldrett Bush gave a most interesting interpretation of the Chorale and variations by Widor. It was, however, in the final three numbers of the program that Miss Weymer reached real heights as a harp soloist. Especially were her *Mirage* and *Introspection* by Salzedo beautifully played. Miss Riddell, one of the best known local singers, gave an interesting group of songs with piano accompaniment and later a group of three songs with harp accompaniments. Miss Riddell is an artist who always does justice to her songs and who has a fine sense of interpretation.

The second subscription concert of the Syracuse Symphony Orchestra was given November 3, with Andre Polah, the new head of the violin department of the College of Fine Arts, as soloist, Beethoven's Seventh Symphony and Ravel's *Tsigane* for violin and orchestra, were the principal numbers. The orchestra is showing a marked improvement over anything it has hitherto done. In Ravel's eccentric, somewhat ultra-modern number, Mr. Polah showed that he is a virtuoso of first rank. He was recalled repeatedly and finally played Bach's Air for the G String as an encore.

On November 7, the Morning Musicals gave a fine program with local musicians as the performers. It would hardly be fair to mention any without mentioning all who took part.

On November 10 the Syracuse Symphony Orchestra gave the first children's concert at the Strand Theatre. The interest in these concerts grows yearly, and one reason why Syracuse has so well supported the orchestra is that these children's concerts meet a real need in the community.

November 13, Gertrude Kappel of the Metropolitan Opera Co. gave the first public concert of the Morning Musicals. Mme. Kappel came with the reputation of being one of the greatest singers of Wagner opera in the world. She has a voice of glorious quality, of fine range, and of great brilliance and power. Her program was a heavy one, made up almost altogether of German lieder. In the more dramatic of these songs, Mme. Kappel showed herself to be a really great artist.

November 14 the Syracuse Liederkranz, Albert Kuenzen, conductor, celebrated its seventy-third anniversary with a concert in the Hotel Syracuse ballroom with Joyce Bannerman, soprano, and George Smith, pianist, as soloists. The Liederkranz is one of the sterling musical organizations of Syracuse, and to Prof. Kuenzen is due the greatest possible credit as he has been its only conductor for a great number of years. The concert was a part of the Schubert Centennial celebration, and the Liederkranz as well as both of the soloists, presented compositions by this composer. Miss Bannister has a beautiful voice and knows how to use it. Her program numbers as well as her encores were beautifully done. Mr. Smith played beautifully, but he should learn some new compositions, as the Syracuse public has heard him play the numbers programmed any number of times.

If concerts come along at the same rate during the rest of the season as they have for the past month, it is very doubtful whether Syracuse can furnish audiences for all of them. It might be advisable for those in charge of concert activities of Syracuse to form a central organization whereby conflicts in dates can be avoided and the dating of visiting artists be distributed more equally over the year.

COLLEGE OF FINE ARTS NOTES

Hazel Jean Kirk, one of the new violin instructors at the College of Fine Arts, made a successful appearance recently, playing with fine tone and style a program ranging from the classic sonata to the show pieces of Wieniawski and Hubay; she was at her best in Nardini, Sinding, and Ravel.

The Morning Musical, at its second concert, presented two young piano students of the College of Fine Arts, one in solo and one with the orchestra. These young women, Janet Cook and Ruth Ryan, demonstrated that they are receiving the best sort of instruction at the college. Mrs. Harry Hartman sang a Bruch air, with orchestra, displaying

refined tone and artistic phrasing. She was warmly applauded. Lowell Welles, baritone, and member of the College of Fine Arts voice faculty, sang three songs with piano accompaniment and later sang an operatic air with orchestra. His beautiful, robust voice, and his fine diction brought him a number of recalls.

George Mulfinger, of the piano faculty at the College, gave a recital at the University. He presented a real virtuoso program, including some numbers played for the first time in Syracuse. Mr. Mulfinger has a fine technique, a beautiful tone, and a manly, virile way of playing. He never stoops to the sentimental nor does he often seek the sensational. He also has what many pianists lack—a sense of humor. This was evidenced by his playing of Bela Bartok's Bear Dance and Bagpipers, Mozart's Rondo Alla Turca, and Sauer's Music Box. The high-light of the program was an excellent performance of Schumann's Symphonic Etudes. Three recalls were his reward. Mr. Mulfinger's own compositions, *Revel of the Dervishes* and *The Beggar Man*, were interesting and the latter made a great impression on the audience.

Dorothy Speare, soprano, with John Doane, accompanist, opened the Recital Commission series at the Mizpah Auditorium. Miss Speare met with an instant success. Lovely to look at, she has a voice of beautiful quality and high range. For a light soprano she has exceptional interpretive powers and a talent for contrasting tone color. A half-dozen encores and many recalls were demanded of her by the audience. Only the highest praise could be accorded



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Saint Cecilia Club Concerts for This Season

The Saint Cecilia Club (130 women singers), led by Victor Harris, who has been its conductor for twenty-five years, has already begun the preparation of its concerts for this season. The club, which ranks among the outstanding choruses of women's voices in America, will produce at each of its concerts, as is its usual custom, a number of works especially written for it. Included on the program for January 22 is a new work especially composed by Franke Harling to a text from the Persian poet, Hafiz, a Persian idyl for chorus, solo tenor, cello and piano. On the same program will be compositions by Granville Bantock, Bruno Huhn, Victor Harris, George Chadwick, and two works by Rachmaninoff for double chorus in eight parts, unaccompanied. The assisting soloists will be Felix Salmond, cellist, and Allan Jones, tenor.

At the concert of April 3 the club will be assisted by an orchestra made up of members of the Philharmonic-Symphony Orchestra of New York, and a baritone whose name will be announced later. Included on that program will be a cantata by Henry Hadley for chorus, soprano and baritone solo, and orchestra, and other works by Cecil Forsyth, Charles Wakefield Cadman, Arthur Foote, Fritz Vollbach (German composer), Victor Harris and Arthur Sullivan.

Cleveland String Quartet in Concert

Opening the eleventh season of concerts by the Chamber Music Society of Cleveland, the Cleveland String Quartet, comprised of Josef Fuchs, Rudolph Ringwall, Carlton Cooley and Victor de Gomez, presented a program of both old and new string compositions with even more than its usual skill and finish. Between the classical works, which dominated the program (as Beethoven's quartet in A major from opus 18, suavely interpreted, and a Haydn quartet in G major given with a great show of spirit) were inserted on the program some very charming compositions of prominent modern composers.

Dan Beddow's Amazing Career

(Continued from page 9)

ucts, has recently signed contracts for a concert tour of twenty weeks solid with one of the most prominent agencies. Moreover, churches all over the country have recognized the desirability of having soloists who have studied under this celebrated church singer, Dan Beddow. Just recently, a church in Pittsburgh sent for a Beddow pupil, and now Iliah Clarke has been engaged.

CORRECT SINGING

Curious as to the method which could have produced such splendid results, not only in his own life, but also in the lives of his pupils, we asked: "What, in a few words, would you say is correct singing?"

Mr. Beddow's eyes twinkled: "It's a fine controversy you're letting me in for, isn't it?" he chuckled. And as we laughingly disclaimed any such intention, he continued more seriously, "Well, to put it briefly, I should say that correct singing consists in breathing with a child's simplicity and in a tone production which recognizes the function of a God-given equipment used as naturally as it was intended to be used." Then he pointed out that a sane manner of living was of the utmost importance to all performers.

"Of course," he elaborated, "I realize that today it is the fashion of youth to turn up its collective nose at anything which has even the faintest odor of sanity about it." He smiled as he continued in a more serious vein. "But by sane living, I mean primarily good food, exercise, a sense of humor, and moderation in all things. Today more than ever before do we see the sudden success of youth. A talent, a press agent, and a young face are easily bartered for an evening's fame of bright lights. But the young singer who looks for a life of art, as well as a moment's notoriety, will guard the instrument of his career, his voice, by surrounding it with a fit body." And, as we thought later, these words were a curious echo of Mr. Henderson's great tribute, which appears at the beginning of this article.

"For the future," Mr. Beddow concluded, "I am looking forward to many interesting events. Young singers in general still have a great field of endeavor open to them, despite the hue and cry which has gone up recently over the radio's and phonograph's invasion of the concert field. The singer who has something real to offer will always find listeners, because the element of personal contact with audiences can never be done away with by any invention. Moreover, the radio and phonograph have added to the possibilities of earning money. Why, a pupil of mine recently earned as much as \$1,500 for two appearances over the radio. And, as in all other professions, that place where the competition is least keen is at the top of the ladder. I, myself, am anticipating a busy season of concerts and teaching, and am looking forward especially to my December appearance with the Oratorio Society in New York. But most of all am I proud to think that this May I shall be the featured soloist at the Cincinnati May Festival. This will be my eighth appearance with that group, and when it is completed I shall have been a soloist more times than any other singer in the whole fifty-odd years of that organization's history.

"And now," he said, closing the interview, "I must get back to work,—which, after all, is what makes life really worth while."

As we watched him go up the path that leads to his studio at the Conservatory, we thought that perhaps it was this almost ceaseless round of engagements and lessons which accounted for his being at his best at all times. B. W.

Estelle Lieblich Studio Notes

Dorothy Githens, Helen Lanvin and Maura Canning have been engaged by Ernst Knoch for important roles with the Wagnerian Opera Company, which opens its season with a New York engagement beginning in January.

Ruth Watson, contralto, began a two weeks' engagement at Roxy's on November 10, alternating with Dorothy Edwards. Miss Watson has also been engaged by the Plymouth Church in Brooklyn for the Sunday services as permanent contralto.

Virginia Marvin has been engaged as prima donna of the new comic opera stock company, opening in Washington on November 26 with No, No, Nanette. All of these are products of the Estelle Lieblich studios.

Silverman Artists Engaged

Miriam Doctor Marcus, lyric soprano, and Henrietta Metzger Schwartz, contralto, have been engaged to sing in Temple Bnai Jeshurun (the largest temple in Newark) for the annual sisterhood sabbath, on Friday evening, November 23, and Saturday A. M., November 24. Both are artist-pupils of Belle Fisch Silverman, and are also a favorite duo of Newark.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

The Proper Slogan of the Piano Business—What the American Piano Company Has Done to Prove That "It Can't Be Done," Is Being Done

EIGHTH ARTICLE

"It can't be done" seems in these days to be the slogan of the piano business. One would think that tradition, outside of the maintaining of name values, would be eliminated and the word "can't" be anathema. This is being shown in the attitude of many manufacturers and dealers regarding the statements that have been made in this series of articles and which have been based in the main on what is being done by the American Piano Company.

George Urquhart, the president of the American Piano Company, made plain in the talk that he made to the New York Piano Association Tuesday of this week that much that has been said in this series of articles was based upon the revolutionary policies that have been established since Mr. Urquhart became president of the great institution. The "can't be done" slogan has been working overtime while the American Piano Company has been doing exactly what is claimed can't be done.

Mr. Franz gives a good report of Mr. Urquhart's discussion with the members of the New York Piano Association that attended this meeting, elsewhere in this department. Mr. Urquhart did not make a set address but entered into an informal discussion with those present.

The Piano as a Profit Maker

It is evident, as has been said, that there was being introduced to the piano men of this country a systematic and concise effort to save the waste that is apparent in the profit making of the piano. It has been said time and again that the piano is a great profit maker, but that the profits were lost in the waste movements, wasted financial methods and wasted time under old methods.

The factory saving introduced in the four great plants of the American Piano Company have been fully explained, and all of this based upon the savings that were made through the discontinuance of styles. Those figures are illuminating and today the four great plants are running on the basis that was presented and the savings that had been made through the figures in the inventory that was necessary in the production of over-numerous styles and the standardizing of the productions of the plants reduced in an unusual degree.

This elimination of superfluous styles is going on and will be finally reduced to a point where the dealer can also reduce his inventory through the knowledge that the various makes of pianos from the American Piano Company plants will always be ready for shipment, which was impossible under the traditional methods of the production of numerous styles continually.

A Constructive Program

This does not mean that the American Piano Company, let it be said again, proposes that there will be a steady adherence to given styles, but that the new styles that come in will take the place of the former styles, thus keeping the prices level, forwarding the movements in the factory and the utilizing of an inventory that represents about the 50 per cent.

reduction which in itself not only reduces the amount of capital necessary to carry an overloaded inventory, but enables the workmen to carry on in a much more capable manner, and reducing the time and cost of production.

The most startling revision that was made, however, was in the distribution methods, and this in the converging of the products of the four plants into the hands of the individual retail representative, and also into the branch stores of the American Piano Company. When Mr. Urquhart took charge of the affairs of the American Piano Company there were three or four dealers in each town representing the product of the American plants. It can be understood that there was a great surgical operation presented in the eliminating of two or three dealers as representatives of the American Piano Company products in each center.

The first move in this direction was made in New York, and the representatives throughout the country were taken up seriatim, or along about the same time, and the adjustment of these various franchises throughout the country was a stupendous task. It broke all laws of tradition as regards distribution, it upset many dealers and, in many instances, reduced the number of dealers.

It can be said here that like the automobile industry, there have been and there are today more dealers than are necessary to sell the production.

The Figures Will Be Given

Here again is presented evidence of the profit earning powers of the piano. It is impossible at this time to give figures regarding the effect of this changed method of distribution in the smaller centers, but the figures as regards the transition of selling methods in New York City can be given in an omnibus manner. Mr. Urquhart promises, however, in April to give exact data and percentages, together with gross figures that will enable the piano men who have so vociferously chanted the slogan "It can't be done" to realize that the impossible is possible from their point of view.

Taking New York City with its three main outlets controlled by the company itself, there is given an illustration of what is really being done that is comprehensive and illustrates in a vivid manner the results of these great changes, but even this does not represent what is happening throughout the country with the hundred or more representatives at present of the American Piano Company. These representatives numbered several hundred before these changes went into effect, and today this is brought down to something like 100.

Before all this went into effect, the American Piano Company had five stores. Today there are eight. This number may be increased from time to time as the different territories throughout the country do not offer representation to dealers, and which indicate sales opportunities.

The Inventory

If we take the amount of inventory that was necessary in New York City alone in the three stores rep-

resenting the Chickering, the Knabe and the Mason & Hamlin, together with added lines from the Rochester plant, we find that a year ago the inventory in the three New York stores alone ran over \$750,000. Today this inventory in the one store at Ampico Hall, Fifth Avenue, is less than \$500,000. In this, however, it must be borne in mind that there is a large number of units representing discontinued lines that have not as yet been disposed of. To get at another illustration, it can be said that these discontinued styles reduce the working inventory of the pianos carried as coming through the factories today there can be conducted a business, and there is being conducted a business, that represents an inventory of 50 per cent. less than the inventory of a year ago. When the discontinued styles are disposed of, we will find that the three stores in New York City are doing a business on a 50 per cent. less inventory with a 60 per cent. increase in the gross of the business. These same figures will eventually work out in the different representations of the American Piano Company throughout the country, as for instance the Chicago store only recently opened, is being carried on with a less inventory than were the three stores that represented the three leading makes that represent the Rochester products.

Eliminating a False Concept

The basis of appropriations for the expenses of carrying on the business under the new dispensation was fully given in the seventh article of this series. There are many who doubt, and this expresses the "It can't be done" attitude, but the facts are as the personal investigations of this writer in the New York store here, not in the way of asking questions, but in doing considerable "loafing," if one may so express it, watching the salesmen do their work at Ampico Hall.

There is a tradition that salesmen would not be able to concentrate upon one single piano in the effort to sell where there are three leaders, but this has been swept away by the work of the selling organization under exceptional leadership at Ampico Hall. Take for instance the Knabe salesman who have been with Knabe for years and years in Fifth Avenue, New York City, selling the Knabe piano, talking about the Knabe piano. It might be thought that they would not be able to handle the customer when a Mason & Hamlin would be the instrument that was being sold, and this same applying to the Chickering. A keen salesman who knows how to sell can take a customer and handle him with just as much ease, no matter which piano he is handling, and this is one of the functions that present in the selecting of salesmen to do the work.

A Workable System

It is a departure that is radical, but it is a departure that is working out. The name values of these three pianos are carrying on with ease when the salesman relaxes and brings his selling energies in the direction that will lead to a sale of any one of these three makes of instrument. It is an old idea in the piano trade that in making a sale where three pianos of the distinction and name value of the Mason & Hamlin, Knabe and the Chickering are concerned, the salesman would have to "knock" the other two pianos in order to make the sale of the one he is working on. All "knocking" and other old methods are eliminated in this transition period of piano selling of the American Piano Company, and there is brought to bear selling ability that is well paid for and each salesman is enabled to make

Piano and Musical Instrument Section

Expressions

(Continued from page 45)

more money than ever before has been made in this direction.

Three good salesmen are certainly worth more than six one-idea salesmen. The salesman who enters the work of selling these makes of pianos is only doing what is done in the main in the warerooms throughout the country where several different makes of pianos are offered. It is the arriving at what will best suit the customer and his ability to pay that must start with the working in the warerooms where the American Piano Company line is represented.

A Bold Decision

When one who has been intimate with the affairs of the American Piano Company looks back to the evolving of the carrying out of the plans that Mr. Urquhart put in operation when he first took hold of the affairs, although not a piano man but a banker and before that an engineer, there were tremendous difficulties to overcome. It was not a small matter by any means, for the task presented the handling of millions of dollars and the responsibility of making these millions work, of unloading the dead millions that were not producing required an unusual amount of strength, ability and head work.

To sweep aside with one gesture two millions of dollars in the piano business was a mighty task, yet it was accepted, the responsibility was taken, and that was the first move in this great transfiguration of figures as to changing from one place to another all these assets that presented frozen capital, and eliminating along with other dead assets that had to be disposed of as though they were thrown into a fire. The multitude of styles had to be disposed of to arrive at the reduction of the inventory of the plants, and the starting in with a standardization scheme that required unusual activity, for time represented much in money and in the wastage that had to accompany the disposal of the excess stock carried through this multiplicity of styles in all four of the plants.

To do this, Mr. Urquhart decided that New York City would be the best place to dispose of the surplus stock. The dealers throughout the country were not asked to take part in this elimination of dead inventory that represented a loss every day that it was carried.

The Proof

The writer candidly confesses that last spring his faith in the piano as a producer, through the decline in production of the factories of this country, did not carry great sustaining power. When, however, the sale of the discontinued styles began in the city of New York and millions of dollars worth of pianos were disposed of, the belief was revived that pianos could be sold, that the people wanted them and they would buy pianos if they were offered to them.

This first movement in the re-organization of factory and distribution plans revived the piano business of the country and has been of benefit to the entire piano business, for the piano men, whether they realize it or not, found that people would buy pianos if the pianos were carried to them in a way that would attract attention and present the fact that pianos could be bought at prices that were within their reach.

In all this, however, even though the reduction was advertised as at a great discount, there will be in the statement that Mr. Urquhart promises in April a full discussion of how these sales were conducted and how the protection was effected in order to do no injury outside of New York.

It has been also told in one of these articles that

the retail piano business in other New York houses was increased through these active measures on the part of the American Piano Company, even during the hot summer months, in what the MUSICAL COURIER has said years and years ago was "wasted territory." The arguments were presented in these discussions regarding Manhattan Island's being wasted territory that the dealers did not go after the piano business. The American Piano Company went after the piano business and got it.

The Business Outlook

It is carrying on now on a ratio of per-day sales that would be astonishing if the figures were given to the public. These figures, however, will eventually be given and be of benefit for not only the dealers on Manhattan Island to study, but for dealers throughout the country. During this period of rejuvenation, it will be found that the high grade piano, the name value piano, takes the leading part. As an evidence of this, and departing from the American Piano Company story, it may be said that the Wessell, Nickel & Gross action factory, the leading high grade piano action of the world, is today running full capacity.

It also might be added that there are no more of the old-time piano box, no-tone pianos being produced. There is no demand for them. The writer fully believes that there will be a continuous music demand for pianos of the better quality, running close to 200,000 per year. All dealers can not carry a high grade piano because there are not enough of them to go around. There will be a great production, it is the belief of the writer, through this radical departure from old-time methods and lessen the number of dealers in this country.

An Example

Other houses will follow the lead that has been set by the American Piano Company. The piano business, instead of being dead, is showing today a return to vigor and life that will be based upon more solid selling methods than have heretofore been displayed. The piano men are inclined too

much to argue and talk about what the "other fellows" are doing than to concentrate upon their own affairs and endeavor to bring about those savings in the gross profit of piano sales such as has been outlined by Mr. Urquhart, and which is in operation in the eight stores that they now are controlling.

A dealer who has been going along old lines can do just what Mr. Urquhart did and eliminate the wastage by having the purpose and courage to eradicate the evils and bring into play financial reasoning that heretofore seems to have been lost in the wild visioning of the figures on piano paper when they should concentrate upon the intake of cash and then utilize that cash to bring about the savings of profits in the various items that present, which heretofore have been allowed to go through because the average dealer thinks in dollars instead of cents. A 5 per cent. here, a 3 per cent. there or a 1 per cent. elsewhere will bring about the arriving at a 10 to 15 per cent. net profit instead of a visioning of profits through false estimates and a not taking care of the present based upon the building toward the future. Eliminate this old, threadbare, worn-out slogan of "It can't be done," and take off the apostrophe and the "I" and make it "It can be done."

WILLIAM GEPPERT.

A New Field

A great deal has been said and written about the educational work which can be accomplished on behalf of music in schools and colleges. There is one field for music, however, which seems to have been somewhat overlooked, and that is music in the public playground. Chester W. Rosekrans, director of the San Francisco Civic Association, which always directs the city's annual Music Week, is making preparations to bring the playgrounds well to the fore in the 1929 Music Week. Speaking for the MUSICAL COURIER, Mr. Rosekrans said that every year each playground has been giving a program during Music Week, but in order that the public may realize how much is being done for the promotion of music in playgrounds in San Francisco there will be a new feature of Music Week, consisting of an afternoon in the Civic Auditorium, with a co-operative musical program contributed entirely by the various playgrounds. Most of the playground music consists of choral work and little orchestras. The playgrounds are doing much to foster an understanding of music and a love for it among the children, and it is hoped that their Music Week Community program will bring this home to the public.



THE HARDMAN GRAND IN A MODERN HOME SETTING

The above picture is one that holds unusual interest for the piano dealer and musician alike. It is an excellent illustration of how well a grand piano fits into a modern home, and it also presents a well known musician and composer. The piano is a Hardman grand, sold recently by the Fitzgerald Music Company, Los Angeles, California, to Charles Wakefield Cadman, and the piano is shown installed in the music room of Mr. Cadman's home. The Fitzgerald Music Company, it is reported, has done remarkably well with the Hardman since taking that instrument as the leader of its piano line. The Hardman is meeting a warm reception from all music lovers in the territory in which the Fitzgerald Music Company operates.

Piano and Musical Instrument Section

Official News From the Music Industries Chamber of Commerce

President Roberts Proposes National Membership Drive

President C. J. Roberts of the National Association of Music Merchants is sending to the members a rather unusual communication in the form of a resolution which he tells the members should have been proposed and adopted at the last convention, and "would have been if any of us had thought of it." President Roberts feels that every member of the Association should be productive of at least one new member in the Association between now and the next convention, to be held in Chicago, at the Drake Hotel, week of June 3rd, 1929, and that, as the dues have been reduced to \$10, without any initiation fee, and dues paid now will cover the entire year of 1929, applications should be secured as soon as possible.

In discussing this subject, President Roberts said, "For some time it has seemed to me that one of the methods by which we can convey through the spoken word the importance of every reputable retail music merchant in the country becoming a part of the promotional work which the National Association is carrying on, is through the Association's own members. Everybody knows the manner in which membership in various lodges, social clubs, and other business or social organizations, is increased, is through members speaking to their friends or acquaintances who may be eligible. I doubt very much if many of our members have any idea of the possibilities for very greatly increasing membership in our Association, which lies in activity which they could, if they would, undertake for the benefit of the Association and the trade at large. It does not mean the expenditure of a great deal of time or energy. The very gratifying interest in the Association's activities which was manifested during the recent trip of our Executive Secretary, Mr. Loomis, to certain places in the far west, shows what may be done with our Association. In some cities where we had had only one member, and in some cases none at all, it was possible to record one hundred per cent membership in the Association. While I have said that each one of our Individual Active Members should bring in one new member between now and the next convention in Chicago, I am not placing a limit upon the number each member may secure and I have in mind making some proper acknowledgement at the time of the convention to those members who secure the largest number of new members in the Association prior to the convention. We are not offering cash prizes but I can assure our members that exceptional success in bringing in new members, will receive its due reward."

The communication from Mr. Roberts which is being mailed this week to all individual members of the Association is as follows:

"A MOST IMPORTANT COMMUNICATION FROM YOUR PRESIDENT."

"Whereas, Our Association can use a lot of new members, and in fact actually needs them, and
 "Whereas, Our present members crave something to do for the good of the Association, and
 "Whereas, Among quite a number of things that they can do is to assist in increasing the membership, and
 "Whereas, Each present member ought to be able to secure at least one member each, and
 "Whereas, Each Officer including Commissioners, particularly ought to be able to secure not only his one member, but more, and
 "Whereas, If all officers and members will cooperate in this effort to extend our work and increase our usefulness by increasing our membership, we can count upon success, be it therefore
 "RESOLVED, That the President be requested to invite all officers and members to, if possible, secure one new member each, between now and the time of the next Convention, and that the Board of Directors be requested to provide appropriate means to, at the next convention, distinguish those who have been successful in the degree in which they are successful.

"The foregoing Resolution was not adopted, nor even proposed, at our last convention, but it should have been, and would have been had any of us thought of it, so I am proceeding as though it had been duly proposed, thoughtfully debated and unanimously adopted and request you to do your bit.

"How many more application cards can you use?"

State Governors Endorse Music Week

A recent radio message from Henry L. Stimson, Governor of the Philippines, and relayed by the Insular Bureau at Washington, conveyed the acceptance of the former Secretary of War of membership in the Honorary Committee of Governors for the National Music Week. The latter committee includes not only the various state governors but those of Alaska, Hawaii, Porto Rico and the Virgin Islands. State governors recently added to the committee are W. J. Bulow of South Dakota and Henry H. Horton of Tennessee.

Several newly elected executive heads of national organizations have lately become members of the active National Music Week Committee, which is planning the observance for May 5-11 next. These include the following: Paul V. McNutt, American Legion; Florence Hughes, Camp Fire Girls; Mrs. John F. Sippel, General Federation of Women's Clubs; Mrs. William H. Hoffman, Girl Scouts, Inc.; O. Samuel Cummings, Kiwanis International; Martin H. Carmody, Knights of Columbus; Ben A. Ruffin, Lions Inter-

national; Mabelle Gleason, Music Supervisors' National Conference; Mrs. S. M. N. Marks, National Congress of Parents and Teachers; Dr. Uel W. Lamkin, National Education Association.

Once more will American music be stressed in the National Music Week, a feature of which in the different localities will be a chronological program or series of programs illustrating the different eras in our music. For that purpose, a new pamphlet, "America's Music in Review," is obtainable without charge from the National Bureau for the Advancement of Music, 45 West 45th St., New York City.

It is considered significant of the widespread interest in the slogan contest that the entries are being received from persons in widely separated areas of the country and that they represent practically all elements of the population, including professional and business workers, persons in the mechanical trades, and men, women and children generally. A noteworthy feature of the contest is the extraordinary interest that has been displayed in it by teachers, many of whom have written to the Chamber requesting leaflets in quantity for distribution to their pupils.

This is especially gratifying to those in charge of the contest, as it is considered a most helpful sign for the music industries that the younger generation should be attracted by the subject of music.

Prof. Hugh E. Agnew Agrees to Serve as Contest Judge

The death recently of Dr. Crane, one of the judges of the slogan contest, made it necessary for the Contest Committee in the last week to find a successor to act with S. L. Rothafel (Roxy) and Frank Presbrey in the work of deciding the winner among the many slogans submitted. The Committee considers that it has been fortunate in obtaining the services of Professor Hugh E. Agnew, of the Department of Marketing, New York University, as the third judge.

Professor Agnew after his graduation from the University of Michigan taught in public schools for about a year, after which he engaged in newspaper work. Returning to the field of education, he organized business courses in the school of journalism of the University of Washington, which has since developed into the School of Commerce of the University of Washington. After four years at the University he became editor of Western Advertising from which he came to New York University. In addition to his work at the University he was for nearly four years director of research for the Periodical Publishers Association, composed of the leading magazine publishers of the country, and he is the author of books and articles on trade and business topics.

With only a short time to go, the \$1,000 Music Slogan contest which the Music Industries Chamber of Commerce is conducting is hitting a lively stride. As the closing day, December 1, approaches the daily receipts of slogan entries from every part of the country grow heavier and reorders are being received from many dealers for additional leaflets for distribution to prospective sloganers in their communities.

As the task of passing upon the thousands of slogan entries will be a huge one, the judges have already entered upon labors preliminary to selection of the winner, and it is hoped that by systematizing the work of passing judgment they may be able to complete their task in time to have the name of the winner of the \$1,000 prize announced very soon after the first of the year.

The Bechstein in America

Charles J. Koehler, representing the C. Bechstein Piano-fortefabrik, Aktiengesellschaft, has been in this country for some time visiting the piano trade and placing the Bechstein piano on sale in this country. Mr. Koehler left for Berlin last week, after placing the Bechstein piano with John Wanamaker, in New York, The Cable Piano Company, in Chicago, and Boggs & Buhl, of Pittsburgh. The introduction of the Bechstein piano to the trade in this country will be watched with great interest, for few attempts have been made by European manufacturers to place their instruments in the United States.

J. B. Bradford Expansion

The J. B. Bradford Music Company of Milwaukee, Wis., is reported to be planning on a considerable expansion program in the near future. It is stated that the company will take over the rooms formerly occupied by the William A. Kaun Music Company, and the former warerooms of the Baldwin Piano Company. The contemplated changes will add about 3,000 square feet of floor space. This will be used to extend the display facilities of the Duo-Art and organ divisions.

Lehman Going Out of Business

The Lehman Piano Company is going out of business, according to current reports in St. Louis. This is a surprising statement especially in view of the fact that the company was only recently appointed sole representative for the American Piano Company lines in that city.

E. J. Delfraisse Dead

E. J. Delfraisse, for many years connected with the Q R S Company of Chicago, died recently in that city at the age of 62, following an operation for appendicitis. The

late Mr. Delfraisse had a long and honorable career in the music business, and was at the time of his death assistant secretary and advertising manager of the Q R S Company. He is survived by his widow, and two daughters, Mrs. Robert Beebe, and Mr. Herbert Starr.

Masterworks for President Coolidge

President Coolidge received on November 20 eight albums of Columbia Schubert records, stamped with a presentation inscription in gold lettering, at an audience to the Austrian Minister Edgar M. Prochnik and Mr. Frederick N. Sard, Director of Schubert Week, acting on behalf of the Advisory Body of the Schubert Centennial. The Albums presented to President Coolidge comprised the following Schubert Masterworks: The Unfinished Symphony; the Symphony in C Major; the Trio in B Flat; the Forellen Quintet; the Piano Sonata, Opus 78; the Quintet for two cellos, and two albums of favorite songs.

With the records there was handed to the President a letter of presentation signed by Mr. Otto H. Kahn, as Chairman of the Advisory Body of the Schubert Centennial, calling attention to the nationwide acceptance of this cultural movement.

The President, in accepting this library of Schubert's music, expressed his appreciation of the importance of Schubert Week and his gratification that Americans in all walks of life were participating in it.

This presentation was arranged through the good offices of the Austrian Minister, whose Government is cooperating with the Schubert Week in America. Schubert was born in Vienna and died there.

Gulbransen Declares Dividend

The Gulbransen Company of Chicago has declared a dividend of 2 per cent. on the outstanding common stock, payable November 30 to stockholders of record November 20. In his report to the stockholders, President A. G. Gulbransen stated that the plant is at present far behind in filling orders. During the year the facilities of the plant have been rearranged to make for greater speed and efficiency in production. He stated further that during the month of October more grands and registering pianos were produced than any preceding month of the year.

New Directors for Illinois

H. H. Flee, president of the Illinois Music Merchants Association has appointed nine new directors for that organization. They are: Henry Weisert, C. G. Steger, George B. Wiswell, Lloyd L. Parker, A. L. Bruner, C. A. Lloyd, E. J. Justin, Henry Hewitt, and F. W. Perkins. These men will assist the president in the various promotional plans of the Illinois association.

The Name Value Group

"AMERICA'S FINEST PIANO"
A. B. CHASE
 ESTABLISHED 1871

"THE SWEET TONED"
EMERSON
 ESTABLISHED 1849

"SECOND OLDEST PIANO IN AMERICA"
LINDEMAN & SONS
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A Distinctive Line
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 CHENEY and CO.**
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Ivory Cutters Since 1834

Manufacturers of

**Grand Keys, Actions and Hammers, Up-
 right Keys, Actions and Hammers,
 Pipe Organ Keys**

Piano Forte Ivory for the Trade

Piano and Musical Instrument Section

George Urquhart Addresses First Fall Meeting of New York Merchants

One of the most interesting meetings in the history of the New York Piano Merchants' Association was held on Tuesday evening, November 20, at the Hotel Breslin in New York. About thirty-five members and guests were present when the meeting was called to order by President Pettinato.

George Urquhart, president of the American Piano Company, was the guest of honor and the principal speaker of the evening. His formal address was a short one, but in an informal talk following he brought up many points of interest to the piano men assembled.

He started his talk with the bald statement that the piano industry, judged on a just economic basis with other industries, is at the present time unsuccessful. It is not, in the aggregate, receiving an adequate return from its invested capital. Mr. Urquhart made clear that this was a generality, which he stated to hold in spite of the fact that certain concerns in the industry were prospering.

"In looking towards the salvation of the piano industry," Mr. Urquhart continued, "it must be clearly understood that a state of true prosperity cannot be attained by executive determination. Not only must the executive heads of the business work to this end, but the entire man power of the piano business must be exerted equally in this direction.

"The one thing that has been hurting the piano business more than any other single factor," he stated, "has been the frame of mind in which piano men generally have faced the situation. Instead of fighting harder for sales, they have sat back bewailing the fact that other industries were cutting into piano sales. In this state of mind they were 'licked' before they got started.

"It is time that we faced the facts. There is no question but that the increasing popularity of the

radio, the phonograph, the automobile, and other commodities has affected the piano business. It would be foolish to deny it. However, it is still more foolish to hang back and grumble, and wait for better times to save the business, because this competition will not lessen. Competition in the future will be keener and stronger, as the ingenuity of inventors produces new articles for the comfort or enjoyment of the people. Competition will be harder and piano men must face the fact. The piano business must advance along with the other industries or be hopelessly left behind in the struggle for the consumer dollar.

"The piano industry must present a united front to meet these conditions. The first thing to be accomplished is to bring about a closer alliance and co-operation between all branches of the business. There must be established hearty and constructive cooperation between manufacturers. They must work together to solve their mutual problems for their mutual benefit. The first thing that comes to mind at this point is the vicious practice of 'trading-down.' The industry should join in the establishing of standard values for the piano along the lines indicated by the automobile and other industries. As long as the practice of undercutting on manufacturers' prices continues, the vicious cycle will continue as retaliatory cuts are made first by one manufacturer and the other in turn. This practise naturally carries along to the retail end of the business with the result that the public is misled. There is no yardstick which it can use to measure piano values.

"Conditions in the retail piano field bear a curious resemblance to conditions existing in the department store field some ten or fifteen years ago. Everyone knows of the sensational recovery which that business has effected, and the tremendous earnings which have been realized. Some of the same methods must be applied today to the retail piano business. The first step is the establishment of control. Every dealer should be in a position to make an estimate of the amount of business he will do annually, this being the reasonable expectation based on normal times and to be realized not more than two years in advance. With his gross established, the next step is to allocate the expenses of running the business against this total, allowing 5 per cent. as rent, 5 per cent. as advertising, and bearing in mind that his inventory must be held within reasonable limits. Allowing 10 to 15 per cent. as a normal profit on the business the rest must pay for the overhead, commissions and general running expenses of the business."

These figures are exactly those which have been given in the current series of articles appearing in the MUSICAL COURIER upon the present merchandising plan of the American Piano Company. They have been taken up in considerable detail in the MUSICAL COURIER over a period of some weeks past, so that an extended treatment is unnecessary at this time.

Concluding his remarks on the planning or "controlling" of the retail piano store, Mr. Urquhart outlined the part of the wholesalers through their traveling representatives to teach to the dealer the significance of relating the rent and allowances to the gross of the business.

Taking up more specifically the policies at present enforced by the American Piano Company, Mr. Urquhart brought up many new and interesting ideas. In the matter of trade-ins, for example, he said that every upright piano taken in in trade by any of his branch stores was put into the inventory at a valuation of \$1. In other words, the current sales must bear the difference.

Turning to the industrial end of the business Mr. Urquhart said that generally speaking there were too many styles and models of pianos regularly produced. "The industrial trend in every line," he said, "is toward the concentration on a few standard lines perpetually in demand. These few styles or models form the backbone of the business. Then it is also necessary periodically to freshen up the line with attractive novelties, to meet a special seasonal demand or to meet a definite style trend. This course not only serves to sell to many who might not otherwise buy, but it also serves to call attention to the standard numbers. These novelties should be produced only as long as the demand is lively."

Mr. Urquhart then told how he had reduced the number of styles manufactured in the various factory units of the American Piano Company from 600 to 60 as the first step in the scientific revision of the factory operations. He said further that the actual loss on the carrying of a line that was not selling could be estimated as 20 per cent. of its factory cost.

Following the talk there was considerable discussion led by Messrs. Collins, Glynn and Hepperla, each of whom asked pertinent questions regarding the present merchandising policy of the American Piano Company and also questions as to the practicability of some of the suggestions made by Mr. Urquhart during his speech. The discussion was lively but in perfect good humor.

One of the important things taken up in the discussion was the matter of commissions paid to music teachers on piano sales. It was stated that it had been discovered that on occasion two or even three commissions had been claimed on the sale of a piano by various music teachers. Mr. Urquhart stated definitely that the American Piano Company policy is to pay one commission where the claim seems justified and only to recognized musicians and teachers.

In answer to another question, he also intimated that the future policy of the company would include the periodic offering of novelties, or regular merchandise offered in new and attractive ways, at list prices. He again confirmed his belief in this as an effective method of stimulating interest in the piano.

Following Mr. Urquhart's talk there was a brief address by Delbert L. Loomis, executive secretary of the National Association of Piano Merchants. Mr. Loomis told of some of his experiences on the Pacific Coast during his recent trip. He stressed the marvellous spirit of cooperation which seems to exist in all the Coast trade. He then presented briefly the new organization plan of the National Association and told of what that body was doing through its special appropriations for and in cooperation with the National Bureau for the Advancement of Music. He concluded by the cordial invitation to the New York Piano Merchants' Association to affiliate as a body with the National Association.

PRIDE

Of course, people take a great deal of pride in the furniture in their homes. This also applies particularly to musical instruments. How they cherish them and give them extra care!

However, will any owner be proud of a piano, phonograph or radio which shows defects in gluing such as checks and loose veneers a short time after purchase? The answer is "No."

You can eliminate these difficulties and manufacture an article of which the owner will be proud for years and years by simply using the right glue.

One of the PERKINS PROVED PRODUCTS if used properly, will insure you of manufacturing veneered products that will not check and on which no loose veneers appear.

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Factory & General Office: Sales Office:
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Since 1842*

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SPRINGFIELD, OHIO

Manufacturer of Piano Plates

Piano and Musical Instrument Section

Rambling Remarks

(Continued from page 50)

trade, he smiled and said, "Most piano salesmen do not know the difference between a sauterne and a nocturne." This witticism would have probably been made apparent to the average piano salesman in pre-Volstead days, but at the present time, when hard liquor, as the Saddened Al was wont to remark during his campaign days of recent months, sauterne is not as often met with. Many of the younger men in the piano trade are more familiar with the hard liquor vocabulary than they are with the present day lack of the wines that stimulated and created ambitious desires to have a good time. One can see in this the connecting link as between music and the piano, and the hard liquor to the good old wines that warmed the cockles of the heart and made life worth the living.

Where Musical Knowledge Helps

There is one thing about all this that piano salesmen should take heed of, and that is, a knowledge of music is becoming more and more demanded, for the high grade piano is the dominant factor in retail selling. This is proven in the fact that the happy-go-lucky days of selling no-tone boxes called pianos as pieces of furniture have gone. As good music becomes more and more familiar to the public, and those who love music, the piano salesmen must be up and doing and able to distinguish between a sauterne and a nocturne. The horse-trading days of the piano are over. The demand for pianos is confined to what we might term the music demand, and in this there must be carried the thought of what the National Bureau for the Advancement of Music has accomplished in this direction.

Along these lines a New Jersey piano man writes The Rambler the following:

In consolidating the MUSICAL COURIER EXTRA with the MUSICAL COURIER I think the weakest chain has been made stronger.

Anything connected with the fine arts should be linked together. In this instance, we bring the highest type of music culture right alongside of those things that made this culture possible—the piano. There is true profession in both. It is a great profession to be a finished artist, whether pianist, vocalist or instrumentalist or, bless your soul, a professional piano salesman.

Piano selling has not been a profession but it is rapidly becoming higher in its type of selling and soon will be where it belongs. Not only is the piano to be considered but all the assistance it gives—the reproducer and the player.

Professional piano selling does not mean that it is necessary to be a pianist or an artist to sell a piano but it does mean that you must have your heart on the cultural value of music in order to impart what music can do, will do and loves to do. The prospect will have confidence in you only when you prove your statements but by informing a prospect that your piano has "such and such" a pound hammer, a Kelly plate or "this or that" kind of steel in the strings, etc., etc., will not gain their confidence. You can readily show your prospect how a damper pedal functions—the other pedals too, and the hammers and—seeing being believing, you get the customer's confidence but when you can further talk of what a great artist played at the "Town Hall" last P.M. and then use the reproducer—you have "hit a friendship" that does not wane in a moment.

In affording the common piano salesman an opportunity to read about the artist, as the MUSICAL COURIER does, it will not be long before he will become wide awake as to the necessity of his knowing about the piano's broad scope and ere long he can qualify in the class of Professional Piano Salesmanship. I feel that the MUSICAL COURIER is doing a big thing right here. It is no doubt a little ahead of the old time "piano man." Personally, I wish all the "piano

men" were dead so we can give the "Piano Gentleman" a chance.

The Connecting Link

This letter comes from Carl Dorr, of Orange, New Jersey. This gentleman has written some very encouraging articles along the lines that are shown in the above, and follows in a serious manner the remarks of the man who referred to piano salesmen as not knowing the difference between sauterne and nocturne. Mr. Dorr's remarks are certainly of a nature to make plain just what is needed on the part of those men who are selling pianos.

It soon will become apparent as the MUSICAL COURIER develops the Musical Instrument Section that there should be that tie-up or connecting link as between the musical instrument that the artist uses in playing and the artists themselves, as to the music that is presented to the people, and the interest and cooperation of the piano salesmen, as well as that of the manufacturer who makes the musical instrument.

Without the piano, music would not have progressed as it has today, and the more the piano men become intimate with music, make it part and parcel of piano selling, the more will they accomplish.

The Wrong Attitude

A St. Louis dealer who has been known to utter many crisp and original ideas wrote several months ago to The Rambler that he did not want to know anything about music, that it had nothing to do with piano selling, and other remarks of a like ribald texture that indicated a lack of broadness and understanding of the piano that is lamentable. This dealer said that he had helped musicians and he never got any return in the way of piano sales for what he did for those who furnish music to the people, or teach the youngsters how to play the piano. There is a remarkable difference between the utterances and opinions of the St. Louis man and those of the New Jersey man. It is well for piano dealers to get away from the idea that a lack of knowledge of music is no assistance to the work of the salesman. We are in the day now of the high grade piano demand, and piano salesmen must keep pace with the advance of music.

A. M. Wright, G. A., Returns to the Piano Business—BUT Only Long Enough to Talk About It With the Rambler.

A. M. Wright, G.A., a follower of Bobby Jones and not of Isaac Walton, passed through New York last week on his way from his homes in the New England States to his winter home in St. Petersburg, Florida.

All piano men know A. M. Wright, but many may be puzzled as to his degree of G. A. For the elucidation of those who may wonder how, when and where Mr. Wright obtained this degree, may be made aware of the fact that he made a hole in one during his summer recreations this year, and therefore was crowned with the G. A. appendix to his name which means Golf Addict.

Mr. Wright is not a piano man any more. He should have obtained a degree for what he accomplished in the artistic piano world, and he deserves all that is coming to him at the present time in a life of peace and contentment, without worries and looking out upon the world with placid happiness. Mr. Wright is probably the one man who made his mark and attained his ambitions in the doing something that was for the better-

ment of music and the musical people in the pianos that he had to do with during his business life.

If all could arrive to the attainment, the serenity that Mr. Wright presents in his life of today, then could they well take upon themselves that crown of righteousness that belongs to all who have done a great work and then was content to find those blessings that are the reward for accomplishment. This maintains Mr. Wright's mental attitude in such a way that he is physically as young as in those days when he was commuting to Europe and visiting the great musicians, adding to the uplift in the good work of giving to the people not only the best in pianos but the best in music.

It might be said that Mr. Wright is giving that same intense attention to golf that he did to pianos and if there is any art in playing golf, Mr. Wright is pursuing it and obtaining the same recompense for his efforts that he did in those days when he stood among the leaders of the piano industry, both in this country and in Europe.

An Interesting Booklet Issued by the N. B. A. M.

The National Bureau for the Advancement of Music again stands as sponsor for an unusual pamphlet, entitled Pre-School Music, A Guide to Parents. This pamphlet was written by Floy A. Rossman. The work has for its purpose the rousing of parents to the realization that not only proper musical education for the children but the preparation for this study by proper consideration for music during early childhood is necessary.

In a foreword to the pamphlet, written by C. M. Tremaine, director of the Bureau for the Advancement of Music, he states that: "Miss Rossman approaches the subject from the vocal standpoint, and there is little doubt that this is the first natural approach; the parent can also do much to develop the child's love for and familiarity with good music by a wise utilization of various mechanical means for hearing music, the phonograph, the player piano, the reproducing piano and the radio. There are also many simplified methods of learning to play the piano and other musical instruments."

Miss Rossman also takes cognizance of the fact that there is but little probability of any considerable musical development in the child unless there is a natural musical element in the home. With this thought in mind, she has a definite plan for educating mothers musically so that they may have a sympathetic and intelligent understanding of the musical advancement of the children. She takes the indisputable viewpoint that the real enjoyment in music comes from active participation, even if it is only taking the form of group singing. As Miss Rossman says, "There is no reason for a child's not learning to sing as he learns to talk, or even before." She warns, however, of the danger of keeping the songs within the range of the child's experience. Even the simplest of the nursery jingles and playsongs have a definite part in this program. Again, speaking of the use of the phonograph in the process of musical training, she says:

"Beautiful records have been made with the needs of the children in mind. Use those records which he will enjoy. Some may be beyond his understanding, but not beyond his enjoyment of rhythm and tone color. If you can link the life of the composer with his music, or tell the story of the music, if it be programmatic, the interest will be doubled. I find that even 'grown folks' do not care to sit still and listen to a record unless it has some particular interest or association. Don't expect more of children. Make it interesting to them."

"Select a few good records and use them frequently. They are to form the background of a music literature that is loved because it is familiar."

Mere listening, however, she goes on to say, is not sufficient. Active participation is necessary if the true understanding is to be created. She continues:

"With all due credit to the value of constant association with music through the radio or phonograph, neither of these instruments can take the place of making the music ourselves."

With the book is included a suggested bibliography of song book material, selected phonograph records, rolls for reproducing pianos and beginners books on piano teaching. It is not necessary that these suggestions be adhered to rigidly, but they form an interesting collection which may be used as the basis for more individualized selections.

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 263, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Cases, Sounding Boards, Bridges, Rib Stock, Trappevers and Hammer Mouldings. Delgoeville, N. Y.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

MEL-O-DEE HAND PLAYED MUSIC ROLLS—Recordings by Broadway's acclaimed pianists...popular word rolls...two verses, three choruses...expression line...singing notes...printed words...lustrous paper...unbreakable metal flanges, Japan finished. Big library. Quick selling programs. Highest quality, lowest prices. Write today for catalogs, prices, Melodee Music Co., Inc., Meriden, Conn.

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York

SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolving Machines, Pumps, and Pump Hardware. Special parts made to order. 122 Opera Place, Cincinnati, Ohio.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.



Some Interesting Sidelights on the German Pianos Now Being Brought to This Country—Fallacies of Reasoning—The Tariff and the Stencil.

The Rambler has been much interested in the announcement that the Bechstein piano had been taken on by the Wanamaker New York piano department, The Cable Piano Company, of Chicago, and Boggs & Buhl, of Pittsburgh.

The efforts of European piano manufacturers to market their instruments in the United States has not met with that success in the past that would make the selling of foreign pianos profitable in this country.

The first effort The Rambler recalls was the taking on of the Erard piano, of France, when Siegel & Cooper opened a piano department some twenty-five years ago. It was thought the testimonials that had been utilized in Europe by the Erard piano would hold in meeting the competition of our own pianos, but this did not prove a success.

The next demonstration was the bringing to this country by the American Piano Company of the Broadwood piano of England. Thirty-two of these pianos were brought to this country. Some thirty of them were disposed of during the gigantic sale of discontinued styles, etc., last summer in New York City. It was found before this special sale that the selling of the English pianos was a difficult thing because no matter what piano is made in foreign countries, it is little known in America. The Bechstein probably leads in being known, but that information is confined to the limited circle of what we might term the musicians.

Another German Venture

For some time a representative of the Grotian-Steinweg piano has been in America, and there are three of these pianos in the small wareroom in Fifty-seventh Street which for a long time has advertised "used Steinway pianos." It will be observed that the only difference in the last name of the Grotian-Steinweg to distinguish it from that of our own famous Steinway is in the fact that the one is Steinway and the other is, in the last two letters, Steinweg. This name was in litigation in Germany for a long time, and finally resulted in the decision that the prefix of Grotian to Steinweg should be observed on all pianos made by that company.

The object of the little store in Fifty-seventh Street, adjacent to the Steinway Building, which has on its windows "Used Steinway Pianos," and the placing in this store of the German piano leads one to the belief that the fame of the Steinway is being utilized in the effort to sell the German instrument. The litigation in Germany was long and costly, but Steinway & Sons finally won out for the independence of their own name. Steinway & Sons having a factory in Germany probably brought about a realization of the close resemblance of the two names. Many claims were made that were sustained and many claims were made that were not sustained, but the decision finally rested in favor of Steinway & Sons and the Court ordered the other house to use the name Grotian-Steinweg.

Stencil Talk

There have been many rumors in circulation that have created considerable talk among the piano manufacturers and dealers of this country as to the introduction of the Bechstein and Grotian-Steinweg here, and some have maintained that at least some of these foreign pianos would establish a factory here. There have been other rumors, which The Rambler does not give cre-

dence to, that American manufacturers in their efforts to gain new names would manufacture at least one of these makes of pianos and stencil them with the German name.

Steinway & Sons seem to rest perfectly satisfied in the matter, and the probabilities are that if any American manufacturers attempt to stencil pianos made here with the name, there would be an argument that would clear the atmosphere, so to speak, and make plain to all just what was going on.

The Tariff Test

Those men in the piano business who listened in to the tariff talks during the recent presidential election can rest in peace as far as any great amount of competition being created through these efforts of introducing the European makes in this country. The duty on foreign pianos is 45 per cent. It is said that those representatives of the European pianos who have visited this country have stated, and in fact one of them did state to The Rambler, that "close prices" had to be made to meet the American competition. This of course would lead to the inference that these "close prices" were made to cover the duty.

If this be the case, there is an interesting phase to be considered. "Well," as the Great Commoner Al was wont to exclaim in his speeches, the people themselves will look upon this tariff question with little interest, for it has kept the European invasion as to pianos in abeyance until the present efforts of the two German manufacturers have succeeded in placing their pianos on the floors of the retail warerooms in this country.

It remains to be seen, however, whether the people will really understand the high duty protection that has protected the piano manufacturers of this country until this actual demonstration has shown whether the German manufacturers can overcome the duty, and meet the American piano manufacturers on their own ground as to quality and prices.

The Finest Pianos

The Rambler believes that the United States produces the finest pianos made in the world. This has been questioned often, but there is an opportunity open now of making comparisons, provided opportunities are given to set the foreign pianos alongside of our own artistic endeavors, and then the prices must be based upon the results of such comparisons.

American manufacturers when they enter European trade, erect factories and produce pianos under the same conditions that exist in Europe. This especially applies to the Aeolian Company and to Steinway & Sons.

Here is something new for the associations to talk about, especially the manufacturers and the dealers. By the time of the next convention in June in Chicago, the results of what has been attempted will have been made plain. It might be well to encourage some of the politicians who have talked so loudly and so long about the tariff in the last presidential election to give expression of their opinions, for here is not a theory but a tangible illustration of what protection to American industries means. Up to the present time this 45 per cent. tariff has held this country from this piano competition.

Charles Jacobs Resigns as Treasurer of the National Piano Promotion Committee—A Move Not Without a Certain Significance.

It is announced that Charles Jacobs has resigned as treasurer of the National Piano Promotion Committee. This is the first time The Rambler has known Mr. Jacobs to resign from any treasurership pertaining to the piano associations. This recalls the witty remark of that jolly old timer, Charles H. Parsons, in one of his talks to the New York Piano Association. Mr. Parsons told about the formation of the Manufacturers Association back in the '90's. Mr. Parsons gave a very interesting talk about the organization of that association and stated that Mr. Jacobs was elected treasurer. He further stated that Mr. Jacobs had been the treasurer ever since and, looking over the crowd present, he said, "I am told that Mr. Jacobs is now a very rich man."

This witicism pleased the crowd for it could be applied in various ways to the millions that Mr. Jacobs is credited with by those who know anything about his financial affairs. Mr. Jacobs is one of the old timers who is yet as young as Mr. Parsons, and while Mr. Parsons may count up the years that he has lived to more than does Mr. Jacobs, we find that the reasons given by Mr. Jacobs for this resignation of the treasurership of the National Promotion scheme is that he is so busy that he could not give the attention necessary to the carrying on of the work.

If this be true, and no one questions it, it is evident that Mr. Jacobs loves the piano, loves the making of them and

loves the selling of them, but better than all this he loves the profits that the piano can return. This indicates that the financial side of the business has attractions that cause Mr. Jacobs to remain in the business when he might be putting in his time playing golf and telling the younger man in the trade how to make money.

Considering the Trade-in—A Plan to Solve the Difficulties by the Adoption of a Universal Table of Standard Values—A Vision of Utopia.

A correspondent writes to The Rambler giving some opinions on trade-in allowances on pianos. This problem is one that is basic in the making of a good sale of pianos, no matter the grade or the price. The statement made by Mr. Urquhart of the American Piano Company that that institution entered a trade-in upon the books of the company at one dollar, no matter what was allowed for the instrument, is enlightening. That, of course, throws the trade-in problem into the cost of selling, and the dealer who does not figure upon this wastage as to the profit on pianos should do so. The gentleman who writes the following letter is one who has travelled from coast to coast, has studied the piano business, and is carrying on in a way that has been set forth in the MUSICAL COURIER as a new departure in piano selling, and therefore is familiar, and what he says is interesting:

I have been watching this very closely and have been working out a plan. Allow the customer 10 per cent. of the purchase, as a "Purchase Discount" (or allowance) and then a bonus of 10 per cent. on pianos under 7 years; 8 per cent. from 10 to 12 years and 5 per cent. on anything over 15 years old. This is how it would figure:

Sale Price	Purchase Allowance	Age of Instrument	Bonus	Gross Discount
\$500.00	\$50.00	6 years	\$50.00	\$100.00
"	50.00	11 "	40.00	90.00
"	50.00	18 "	25.00	75.00

Possibly it would be well to figure the Bonus discount, based on "grade" of manufacture. Frankly, I do not know. What I am trying to do, is establish a universal trade-in allowance, make it known to the public and get the press to come through. If this seems worthy, in your opinion, make it stronger, and send it broadcast. Let's all get piano sales and there is but one way—work unitedly.

The Philistine Way

It is a rather Utopian idea to accept the possibility of a universal trade-in allowance. Each dealer will work and act according to his own ideas, but when it comes to a competition sale and there is a trade-in, the dealers and salesmen are far more interested in making the sale than they are in buying the trade-in or making a profit. Every dollar that comes into the trade-in should be applied to the selling cost of the instrument, that is, what will the old piano bring?

There have been thousands of second-hand pianos sold in the city of New York during the past two or three years. They have been shipped to far distant points and the prices obtained from these old pianos sold in lots have run from \$35 to \$100. The Rambler knows that some of these trade-ins were bought for several hundred dollars each.

Here is an assault on the profit-making of the new piano just for the sake of making a sale that is a financial crime. If the piano dealers would live up to the question of an honest price being offered in the buying of a trade-in, as the automobile dealers are being driven to through compulsion, they would begin to see daylight as to profits in real cash. The advertising of the General Motors Company upon this subject of trade-ins applies to pianos just as much as it does to automobiles. If the piano associations, those groups who have been spending money in so-called promotion work, etc., would utilize that same amount of money in making plain the falsity of high offerings for second-hand pianos, they would be doing some good instead of having their efforts represented in ciphers.

Is a Knowledge of Music of Benefit to the Piano Salesman?—The Ultimate Appeal in Piano Selling and How It Can Be Applied.

The Rambler had quite a conversation the other day with a man connected with the piano business in a literary way, that is, he has charge of the high grade literature issued by a great manufacturing institution that strives to combine the art side of the piano with the commercial. This man is somewhat facetious at times, but has a keen sense of humor.

In talking about the combination of the MUSICAL COURIER EXTRA with the MUSICAL COURIER, he remarked in his quiet way that he thought it was a good thing for the piano business if piano salesmen could be induced to read the musical section of the MUSICAL COURIER, along with the Musical Instrument Section.

After quite a few complimentary remarks about the future of such a combination and the good it would do the

(Continued on page 49, preceding)

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Weekly Review OF THE World's Music



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